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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 42.

LONDON: JULY 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

THE EIGHTH ANNUAL EXHIBITION of the NEW SOCIETY OF PAINTERS IN WATER COLOURS is NOW OPEN, at their Gallery, Fifty-three, Pall-mall. Admission, 1s.; Catalogue, 6d.
JAMES FAHEY, Sec.

BRITISH INSTITUTION, PALL MALL.
THE GALLERY, with the WORKS of the late Sir DAVID WILKIE, R.A., and a Selection of Pictures of the Ancient Masters, is Open Daily, from Ten in the Morning until Six in the Evening.—Admission, 1s.; Catalogues, 1s.
WILLIAM BARNARD, Secretary.

THE THIRTY-EIGHTH ANNUAL EXHIBITION of the SOCIETY OF PAINTERS IN WATER COLOURS, at their Gallery, Pall-mall East, WILL CLOSE on SATURDAY, 9th instant.—Open each day from Nine till Dusk.—Admittance, One Shilling. Catalogue, Sixpence.

MANCHESTER ASSOCIATION FOR THE PATRONAGE OF THE FINE ARTS.—The Committee will be open, up to the end of September next, to the offer of an UNPUBLISHED ENGRAVING, for distribution amongst the Subscribers of the present year; size not to be less than 15 inches by 12 inches.—Applications in the meantime, and up to the said period, stating the lowest price per 100 for plain and proof impressions, to be addressed to the Honorary Secretary, at the Royal Institution, Manchester, to whom specimens, complete or in progress, may also be sent.
T. W. WINSTANLEY, Hon. Sec.

LIVERPOOL EXHIBITION.
THE EXHIBITION of the WORKS of MODERN ARTISTS will take place in AUGUST next. All Works of Art sent for Exhibition to arrive at the Gallery not later than the 7th of August.
No carriage expenses will be paid by the Academy except on works from those artists to whom the Exhibition circular has previously been forwarded.
Mr. GREEN, 14, Charles-street, Middlesex Hospital, is the Academy's Agent for the transmission of Pictures.
JAMES F. EGLINGTON, Secretary to the Academy.
Exhibition Rooms, Church-street, Liverpool.

WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.
THE SECOND ANNUAL EXHIBITION of the WORKS of LIVING ARTISTS, will open in SEPTEMBER next, in the DILETTANTI BUILDINGS, St. Buchanan-street.
No carriage or expenses will be paid by the Academy except on works sent by those artists to whom the Exhibition circular has previously been forwarded.
The 17th of September the last day for receiving Pictures.
By order of the Council,
J. A. HUTCHISON, Secretary.
Glasgow, July 1, 1842, Committee Rooms, 66, St. Vincent-street.

TO ARCHITECTS, ENGINEERS, AND ARTISTS.—Mr. J. SMITH (late of the Royal Polytechnic Institution), Professor of and Lecturer on Perspective, is fully prepared to give PRIVATE LECTURES and PRACTICAL LESSONS on Plan Drawing, Isometric, Military and Common Perspective, as applicable in the Architectural, Engineering, and Fine Arts; and which he will illustrate by a series of original and beautiful Models.
All applications to be forwarded to 50, Mortimer-street, Cavendish-square.

THE ART-UNIONS OF GERMANY.—UNDER THE PATRONAGE OF His Royal Highness the Duke of SUSSEX, His Royal Highness the Duke of CAMBRIDGE, And the Nobility.

BERLIN, DÜSSELDORF, and DRESDEN.
The price of the Subscription Tickets in either of the Associations, viz., Berlin, Düsseldorf, and Dresden, will be 20s. each, which will entitle the holder to one copy of the annual presentation Engraving, which will be delivered immediately after the drawings, free of duty and carriage, and also a chance of obtaining a Work of Art, value of from £10 to £300.

The Engravings, which from the first establishment of these Societies have formed the presentation Prints to each Subscriber, and which are executed in the very first style of Art, are exhibited daily at the German Repository, 9, Newman-street, between the hours of Two and Six.

A Prospectus detailing the plans of management of the German Art-Union can be obtained or forwarded free, upon application to HENRY HERING, Sec., 9, Newman-street, Oxford-street, London.

WEST OF ENGLAND ART-UNION.—The WEST OF ENGLAND ART-UNION is established to promote the interests of Art in the Western Counties.

The following is an outline of the plan upon which it is proposed that the Society shall be conducted. It will be found to embrace many improvements, which the experience of other Art-Unions has suggested as desirable.

A Subscription of Half-a-Guinea to constitute Membership. A part of the fund raised to be expended in the production of an Engraving, to one copy of which every Subscriber shall be entitled for each half-guinea subscribed.

The surplus fund, after paying the necessary expenses of the Society, shall be divided into Prizes of various amounts, which will be distributed by lot among the Subscribers; so that each Subscriber, besides receiving a Print full equal in value to the amount of his subscription, will also have a chance of obtaining a valuable Work of Art as a prize.

The winners of prizes will be allowed to select one or more Works of Art, to the amount of their prize, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition at Falmouth; or they will be allowed to have Portraits of any members of their families, painted by an artist chosen by themselves.

It is believed that this latter regulation will be found very acceptable to many prizeholders, and will afford encouragement to a class of artists who have hitherto been very much excluded from the benefits of Art-Unions.

The drawing for 1842 will take place at a Public Meeting, to be held in Plymouth, the last week in August.

To obviate the objection so frequently expressed by Subscribers to Art-Unions, of having to wait many months after the distribution of prizes, before the Print is delivered, arrangements have been made with Mr. Ryall, the eminent engraver, to complete an engraving in his best style, from a very beautiful picture by Mr. A. Penley, entitled 'The Spring of the Valley,' the Prints to be ready for distribution to the Subscribers within one month of the time that the prizes are drawn. It is believed that this Print will be one of the most attractive that has ever yet been issued by any Art-Union. The impressions are to be delivered strictly in the order of subscription.

Subscribers' names received at Messrs. Ackermann and Co., 96, Strand; Messrs. Reeves and Sons, 150, Chesapeake; Messrs. G. Rowney and Co., Rathbone-place; Mr. E. Ramsden, 12, Finch-lane, Cornhill.

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16, Lower Grosvenor-street.
The Medals of the Institute will be awarded next year to the Authors of the best Essays on the following subjects:—

1. Are synchronism and uniformity of style essential to beauty and propriety in Architecture?

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The Soane Medallion will be awarded for the best design in illustration of the description of "A Princely Palace," by Lord Bacon, in his Essay of Building, containing all the parts specified therein.

The competition is not confined to members of the Institute.

Each Essay and set of Drawings is to be delivered at the Rooms of the Institute, on or before the 31st of December, 1842, by Twelve o'clock at noon.

Further information may be had on application to the Secretaries.

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—The NEW ROOMS, which extend to Cavendish-square, are now OPEN, and the Bude Light most successfully introduced. During the Midsummer Holidays the Morning and Evening Public Lectures of Dr. Ryan, Professor Bachhoffer, and the other Lecturers, will be particularly adapted for the Youthful Visitors, and the means will be used by which amusement and instruction can be conveyed in all the useful branches of practical science. The weekly list of lectures is suspended in the hall. On Mondays, Wednesdays, and Fridays, at Twelve o'clock, a Lecture on Galvanism; on the alternate days, the Orrery. The Colossal Electrical Machine, Dissolving Views, Diving-bell and Diver, &c. Admission, One Shilling; Schools half-price.

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ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

AT THE EIGHTH ANNUAL GENERAL MEETING OF THE ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND, held in the Assembly Rooms, George-street, Edinburgh, May 28, 1842, on the motion of Sir William Newbelling, Andrew Rutherford, Esq., M.P., was called to the Chair.

The Report of the Committee of Management having been read by the Secretary, the following Resolutions were thereupon moved, and unanimously adopted:—

Moved by Robert Whigham, Esq., Sheriff of Perthshire; seconded by Sir George M'Pherson Grant, Bart.—

1. That the Report now read be approved of, and that this Meeting, after an experience of eight years of the practical operation of the system upon which the Association is founded, are fully convinced that the constitution which was originally adopted, is the best which could have been chosen, combining, as far as it is possible, in any society of the kind, the promotion of the Fine Arts in Scotland, with an anxious attention to the interests of Art generally.

Moved by Sir Gilbert Stirling, Bart.; seconded by E. D. Sandford, Esq., Advocate.—

2. That in pursuance of the plan of annually engraving a Painting by a Scottish Artist, and with the view of securing the delivery of each Engraving, within the annual period of the subscriptions out of which its cost is defrayed, the Committee of Management for the year 1842-43, be authorized to make the necessary arrangements to obtain a Line Engraving of Mr. R. S. Lauder's beautiful picture of the 'Glee Maiden,' to be distributed among the Members for the year 1843-44.

Moved by H. Glassford Bell, Esq., Advocate; seconded by Archibald Swinton, Esq., Advocate.—

3. That the thanks of the Meeting be given to the Committee of Management for the year 1841-42, for the able and judicious manner in which they have discharged the duties with which they were entrusted; and that thanks be also given to the various Honorary Secretaries in Scotland, England, Ireland, and foreign countries, to whose spirited and patriotic exertions the Association greatly owes its continued prosperity.

Moved by Sir William Drysdale; seconded by John Borthwick, Esq., of Crookston.—

4. That the following gentlemen be appointed the Committee of Management for the year 1842-43, viz.:—

The Right Hon. the Earl of Stair.
The Hon. Lord Meadowbank.
The Right Hon. Sir George Warrender, Bart.
Sir Gilbert Stirling, Bart.
The Hon. and Reverend Grantham York.
Professor Wilson.
William Murray, Esq., of Henderland.
Thomas Maitland, Esq., yr., of Dundrennan.
Professor Trail.
E. D. Sandford, Esq.
David MacLagan, Esq., M.D.
John T. Gordon, Esq., Advocate.
Arthur Forbes, Esq.
Mark Napier, Esq., Advocate.
J. A. Bell, Esq., Secretary and Treasurer.
Sir William Forbes, J. Hunter & Co., Bankers.

Moved by William Stewart, Esq., of Glenormiston.—
5. That the thanks of the Meeting be given to Mr. Rutherford for his conduct in the Chair.

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THE ART-UNION.



LONDON, JULY 1, 1842.

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ENCAUSTIC PAINTING.
HISTORY AND PROCESS.

THERE is no subject upon which our information is, probably, more uncertain than on the rise and progress of the Fine Arts in Greece. The general impression which the Homeric pictures of society leave on the mind of the reader is, that the useful and the decorative Arts were so far advanced as to enable the wealthy to live not only in plenty but in splendour. The delicious gardens of Alcibiades, the magnificence of his palace, the introduction by the Phœnicians of ivory, purple, and incense from Arabia, the rich presents made to Penelope by her suitors, the voluptuous baths of Circe, chariots of war—especially that of Priam—and the care evidently evinced in dress, all argue a state not merely of local, but of general cultivation and refinement. But apart from the much debated question, as to the origin of the Iliad and Odyssey, age, nay very existence, of Homer, which Vieo, Wolf, and Heyne, have argued with such profound learning and wonderful talent, it is to be considered that these views of the social state may be drawn, rather by the force and skill of the poet's imagination, than by a mind conversant with the existing features and relations of life. In the early period of society, memory and imagination are more cultivated than reason or judgment, the known is exaggerated, the unknown magnified; men are, at this period, "bodies without reflection, all feeling for peculiarities of character, all imagination to seize and enlarge them, all invention to refer them to classes which the imagination has created;" the poetic faculty is more general, less fettered, and assumes the state it depicts, by the comparison of the associations and characteristics of the present with those of an age preceding. Every account of the origin and progress of nations has been hitherto essentially mythic; either the god has

descended to earth, or the first instructor has been considered as divine; for as speech and memory precede the means of narration by written or arbitrary signs, the fact is embellished by fiction, and tradition is recorded as history. If correctness of detail, as regards the advancement of Art, might be expected, it would surely be so from the Greeks; for their literature was extensive, national, and original; they advanced the Arts, they borrowed or invented, and combining taste with judgment, beauty of form with the impression of duration, they made them at once characteristic of their genius, and the necessary guides, the very discipline of our own. Yet of this intellectual development the details must be traced from the fragments which time, and far more the passions of man have spared, or from the compilations of Greek and Latin writers of comparatively modern date. The cause of this is at once seen; education was for the most part oral, and there was no press. The Greek lived under the influence of an all pervading, all enlarging public life, by which the knowledge of one became the property of all; drawing and painting were regularly comprehended within the circle of a liberal education, and together with other branches of instruction, they formed the class of the *ἐγκύκλια παιδείματα*.

Thus, works of theoretical or technical detail were less requisite or became the property of the rich; their number, originally limited, could hardly escape the destruction which ensued upon the subjugation of the land, even if we exclude from our consideration, not only the lapse of time, but the perishable nature of the materials on which they were written. Proof, or the evidence, therefore, of any such process as that which now forms the subject of inquiry, must rest greatly upon references found in one author to the works of another, the validity of these depending upon their amount, copiousness, and incidental character. Thus, error here will be—

"—velut sylvis, ubi passim
Palantes error certo de tramite pelit,
Ille sinistrorsum, hic dextrorsum abit, unus utrique
Error, sed variis illuditis partibus."

Encaustic is derived from the Greek *Ενχάω*, and is applied as a term in painting to such works as were chiefly executed through a wax medium, and in which, by heating or burning, the colours were fixed in their original splendour. But the use of this term seems to have been considered as of doubtful correctness; as Pliny, speaking of the artist Nicias, says, "Nicias scripsit se inussisse: *tali enim usus est verbo*." It is evidently an art of great antiquity, and was employed for tabular pictures and for mural decoration. We have evidence of many celebrated painters by whom it was practised, Arcesilaus, Polygnotus, Apelles, and Lala Cyzicena, who was eminent for her portraits of women executed on ivory with the *cestrum*. Notices of its general use are to be found in authors, from the earliest period to the reign of Justinian. This the reader may verify by reference to the passages quoted by J. C. "Balengerus de Pictura," &c., in the collections printed by Gronovius; or in those works which will be subsequently mentioned in connexion with this inquiry. Pliny and Vitruvius are the authors upon whom we must principally rely; and guided by them, I shall consider Encaustic as used for tabular pictures, as employed for mural decoration, and narrate in both cases the attempts which have been made to recover the ancient process. In book 35, cap. 11, s. 41, Pliny says, "Encausto pingendi duo fuisse antiquitus genera constat, cera, et in ebore, cestro id est veruculo, donec classes pingi cœpere. Hoc tertium accessit, resolutis igni ceris penicillo utendi,"—from this modern writers have chiefly derived their information, to this they all refer; and hence we shall consider four modes—encaustic on the tablet with wax, on ivory, ships, and on walls. Of this, as applied to ships, the process may be at once described. It may not have been unlike what is called breaming, for breunning or burn-

ing in, when resin, tallow, tar, and brimstone, are melted together and put on while the ship's sides are made hot by a fire of reeds. It was used also for decoration, as we find in Ovid—

"—Et picta coloribus ustis
Cœlestam matrem concava puppis habet."
Fast. Book 4, 276.

In this manner the various forms of gods, animals, plants, &c., were usually described, and these were often added as ornaments to other parts also of the ships, as plainly appears from the treatise by Lazarus Baylus de Re Navali; which the reader will find among the collections of Gronovius.

The first mode of tabular encaustic appears to have been no more than a deep drawing upon a coloured ground of wax, by the removal of which where the outline was, by means of a stylus (*cestrum*, *veruculum*), the bright or polished surface of the marble, ivory, or wood, on which the wax was spread, became visible. The second was a kind called "Stiello," which consisted in engraving by means of a sharp heated pointing iron upon ivory tablets, and likewise by means of the broad part of the stylus of filling up the incisions with coloured wax, which was then apparently fixed more carefully by heat. The third, if not the same, was greatly similar to the modern process, inasmuch as upon a waxed ground on which the drawing was sketched by the stylus, the wax colours were laid on by means of a brush or hair pencil, and then blended more evenly and innately together by the stylus, and finally fixed by the heater (*cauterium*), passed before the surface. In this respect another method may have prevailed: either the wax thoroughly blended with earths, was divided by the heated stylus, softened; arranged upon the ground of the picture, according as it was requisite for local colour, half tints, or shadow, and then toned more carefully and artistically by means of the brush; or else the wax was dissolved, the colours mixed therewith, and then laid upon a prepared coloured wax ground, either immediately from the melting pot, or through the employment of a volatile oil by the brush, and to this, after a superficial coating had been given, heat was applied. This might, therefore, be strictly considered as painting with the brush; which certainly was not solely used for ship decoration, and in which the stylus, so variously described, seems also to have been employed. Ship painting was a custom of greater antiquity than Pliny intimates; or why has Homer used, as regards the Greek vessels, the terms *μυλτοπάρης* and *φονικοπάρης*, and the discussion on the term, *ῥαβδος* or *ῥαβδιον*, seems after having served many purposes, to be finally admitted to be the brush. Recent German writers are of opinion that with respect to the third method, it could hardly be employed for mural decoration, or even for tabular paintings requiring a careful and delicate treatment. In reply to this, an analogy has been attempted between this stylus-wax, and crayon painting; but the stylus is opposed to a light, free artistic use, yet, although this is the case, and therefore unsuited for easel painting, it was, according to many, nevertheless, employed for wood and marble furniture and parts of architectural decoration, though for this latter purpose, as well as for statues, a resinous wax-coloured coating was used. I trust, however, to be enabled to show that while the stylus was employed in easel-pictures, the process of mural decoration was conducted in a different manner. The Abbé Zumbo, and a Spanish artist, Palomino, were among the first who sought to restore this ancient art. But Zumbo, who is reputed to have discovered the process, was a man of a morose, jealous, and frivolously sensitive disposition, who avoided society, fettered his heart by the selfishness of its own pulsations, and occupied his time in the composition of subjects, the reflected image of his own semi-crazed imagination. He refused his secret to the world, but betrayed it to a friend,

whose genius limited his powers to the construction of anatomical figures. Palomino added much to knowledge in his treatise "dell' Arte della Pittura;" he was followed by the erudite Louis de Montfaucon (Demotocrius) in his "Gallus Romæ hospes," 4to, 1585, partly reprinted by Gronovius, but complete; of the greatest rarity, by Le P. Hardouin in his commentaries upon Pliny, 1723; by Bachelier in the "Memoirs of the French Academy;" and Charles Nic. Cochin with Jer. Ch. Bellicard, in 1754, "Réflexions sur la peinture des Anciens," &c., chiefly with reference to Herculaneum. But it is to Count Caylus, and to the Abbé Vincenzo Requeno that we are chiefly indebted for such approach to certainty of information as we may possess; and it is upon their theory, and the experiments they instituted (Montabert and Fernbach, perhaps, excepted), that all modern methods have been founded. Endowed with a well educated and intelligent mind, and to the last hour of his life indefatigable in the pursuit of a favourite subject of inquiry—the "Arts of Ancient Greece," Count Caylus, in addition, possessed the means of instituting an extensive series of experiments, and of obtaining the co-operation of the most eminent continental scholars and artists of his time. Of prior methods, Bachelier's was considered, by the Académie des Sciences, as the most worthy of attention. It consisted in dissolving the wax, and reducing it to a soft soap by means of salts of tartar. An account of this the reader will find in an elaborate article in the "Dictionnaire Encyclopédique," article, "Encaustique." Self confidence is the basis of success; a feature not deficient in the character of Caylus. He obtained the assistance of M. Majault, an eminent chemist of Paris, and on the 25th July, 1755, he read his first "Memoir on Encaustic Painting" to the French Academy. It is tedious to trace the narrative of unsuccessful effort, but progress of any kind, to be certain, must be gradual; of human acquisitions much may be the gift of circumstance, but more is obtained by the silent experience of time; we possess, and we extend our possessions, we establish principles and verify details, learn

"What reinforcement we may gain from hope,
If not, what resolution from despair."

And thus experiments, properly conducted, are not only valuable, as regards the specific result at which they aim, but with respect to the collateral truths and deductions which they develop or maintain. The particular object of his attempts must, however, be strictly kept in view. It was not to discover a method of encaustic painting, but the method of the Greeks. To employ wax as a vehicle for colour; oil of turpentine was suggested as a solvent; but as Pliny is silent on this, it was not reasonable to assume it to be the means adopted; and as he mentions wax, colour, and heat alone, any assimilation to the ancient mode must, of necessity, depend on or bear strict reference to this description. Now, to do this with exactitude, the colours were to be blended with the wax and kept sufficiently fluid for the brush. However simple their apparent fusion by heat, yet the difficulty of doing this without burning, and of maintaining them always prepared for use in works of an extensive nature, induced Count Caylus to try warm water for this purpose. A tin vessel was made, the lower part filled with boiling water, and to this a piece of grained glass was attached, on which the colours were mixed by a heated molette of marble. Thus prepared, they were removed in a fluid state and placed on plates to dry. To maintain them sufficiently fluid, a tin stand was made, the upper part of which held a series of glass cups immersed in hot water. A thick piece of glass in a frame similarly heated served for the palette and the picture; the panel being first thoroughly saturated with a coating of wax, was suspended in a brass stand, at the back of which hot water as before was placed. A head of Minerva thus painted, by

M. Vien, so far realized expectation, as to induce increased exertion. For the second method, wax prepared as above was employed, as if in distemper painting, either on the bare panel or on a prepared ground of wax, and when the picture was finished, a heater passed before it, the wax was fixed on the panel, and greater brilliancy imparted to the colours. But this process was found to be tedious and difficult, and the result but slightly in advance of the preceding. The third method was conducted on the principle of combining distemper with encaustic. The panel first rubbed over with pure wax, this was worked into the grain by heaters applied to the surface. The colours employed were those used in oil-paintings, but prepared in pure or slight gum water. But not readily adhering to the wax, Spanish chalk or white was lightly spread upon it, and then they were laid on; and the picture finished, heat was variously applied until they were absorbed and fixed, and came out in brilliant tones. This process, the heat excepted, was early adopted by the Egyptians; and Gough, in his "Sepulchral Monuments," mentions a coffin which had been covered with a portrait not very dissimilarly painted. The count's fourth method differed from the preceding but in the place the wax occupies. The picture, painted in water-colours on the panel, was covered over with a coating of wax, which was then fixed by heat. These experiments soon attracted attention; various communications were made to different societies; and Pliny and imagination were alike tortured to ensure success. In 1759, Mr. Josiah Colebrooke read a paper to the Royal Society, by which it appeared that of seven experiments, founded on the third method of Count Caylus, all more or less failed. He recommends the use of mineral and metallic colours, as the acid in many water-colours, when painted on an alkaline ground, as chalk, cinolia, &c., totally changed their shades. Some specimens of the results obtained by Count Caylus's third method were exhibited. It consisted of pictures painted in water-colours upon paper or panels prepared with a ground of Spanish white and fish glue, over this a coating, of three parts white wax and one part white resin melted together, was lightly but evenly spread with a brush; the picture was then placed before the fire until the varnish became entirely absorbed and looked dry, when it was gently rubbed with fine linen cloths. This process was successful, and for some time a fashionable amusement. Such was the state of our information with respect to encaustic painting, until 1787, when the Abbé Don Vincenzo Requeno commenced his pursuits, not only by a diligent collation and examination of former opinions, but by a rigid test of the validity of the methods that had been either before adopted or recommended. As he did more than any by whom he was preceded, and as the history of his opinions and experiments is that of encaustic, I shall endeavour, in so far as space will permit me, to explain them. He follows the statement of Pliny, admits the three methods of encaustic, two of which were practised with the stylus, and one with the brush (Julius Pollux may be also cited as an authority for the first). The difference between the stylus and the brush-encaustic process was this—in the former case the colours were worked by a hot graver, and in the latter they were fixed by heat. The wax used was punice-wax—in point of fact bees-wax bleached and purified; and this opinion will be found zealously maintained by Requeno in his controversy with Signor Lorgna. The colours employed were partly natural and partly artificial; but as upon this point late research has added much to knowledge, I would refer the reader rather to "Stieglitz ueber die Mahlerfarben der Griechen und Römer," and other more extensive German works. The liquefaction of the wax, so as to render it sufficiently fluid as a vehicle, was effected by bitumens, or resinous gums, answering to our oils; this he

supports by Pliny, book 12, cap. 2, and Julius Pollux, book 7, cap. 8. Upon these general views of the encaustic painting of the Greeks, deduced from an extensive survey of ancient and modern criticism, and the opinions of several chemists and eminent artists, Requeno, as Caylus had recommended, conducted his experiments, still limiting himself to the solution of the question—in what consisted the encaustic process of antiquity? Those experiments I now propose to detail.

After various attempts to complete encaustic pictures, by means of bitumens and Greek pitch, combined with wax, he resolved to recommence his experiments with gum mastic; this, in conjunction with wax, being one of the processes by which statues were varnished and preserved by the Greeks. For this purpose five ounces of gum mastic were mixed with two of white wax, and kept in motion over a slow fire until thoroughly dissolved. This mass was then blended with the colours usually employed in oil-painting, and kept in glass cups. The picture was painted on panel or linen as before, and when finished a superficial coating of white wax was laid upon it; heated by a brazier; and finally rubbed with silk or fine linen, until the colours were absorbed, and the surface became hard and polished. Another, and probably more perfect method was the following:—Two parts of white wax and four of Greek pitch were placed in a vessel, and when well dissolved, white lead in proportion was mixed therewith. A panel, well polished and smooth, was covered with this in its most heated state; and when cold, all irregularities on the surface were removed by the spatula. The surface being then polished, the outline is traced either by charcoal or the stylus. The colours are prepared with gum mastic, with which, and water, a kind of water-colour painting is produced, to complete which, a coating of white wax is placed over it; and then subjected to heat by a brazier of live coals.

This is not dissimilar from the third method of Count Caylus, and according to Requeno, the third mentioned by Pliny; the first and second being those referable to the heated stylus. The advantage of this consisting in the duration of the painting, protection from damp and alteration of colour is therefore considered to be the "Tertium accessit, resolutis igni ceris penicillo utendi, quæ pictura in navibus nec sole, nec sale, ventisque corrumpitur." I must here conclude the remarks offered upon encaustic pictures, painted by the brush, and endeavour to explain the method indicated by Pliny under the terms, Cera . . . cestro id est veruculo. It was a mode undoubtedly practised by the Greeks and Romans during the most flourishing period of Art, until the time of Pausias; and difficult as it may be to trace the lost Arts of antiquity, there is a pleasure in noticing the few vestiges which time and neglect have spared. The following appears to have been the process:—Dissolve white wax and gum mastic in equal parts, with this the colours in powder are next mixed in sufficient quantity to absorb the hot wax. A polished board, rubbed with a coating of wax, serves as the ground of the picture; on this the outline is traced. The stylus is made of iron, or of finer metal: on one side sharp and pointed, on the other flat and conical; an ordinary erasing knife will represent it. A brazier is kept at hand to heat them; as they must be of various sizes. The colours should be kept arranged in glasses, as according to Varro, "Pictores loculatas habent arculas in quibus discolores sunt ceræ." With the point of the stylus heated so as to melt, but not to burn the colours, a portion of wax is taken, laid on the ground, and the different tones are formed by blending the colours with the broad conical side of the stylus, taking care to keep it regularly heated. In this manner pictures have been painted by Don Joseph Ferrar. The method upon ivory in ebony, cestro with the heated stylus

has been described; it was chiefly applicable to portraits, or the decorative parts of furniture.

There was also another application of encaustic, which, though not immediately connected with this subject, is too interesting to escape attention. It was as applied to architecture and statuary. That a Polychromic system of external decoration greatly prevailed in Greece there seems reason to believe, although whatever was constructed of Parian or of Pentelic marble, was allowed to preserve its natural appearance: but when works were executed in the grey Eleusinian stone, or in materials of a baser description, that a coating of white stucco was laid on, upon which colour was employed, seems to be now generally admitted. The statues appear to have been covered with a solution of wax and bitumen, or some resinous gum, to which, probably, a small portion of white lead or of marble dust was added, and this in a fluid hot state was applied to the statue until every porous part was saturated. Then equalizing the surface by a brazier, full of coals; and after this for the minuter portions, by the heat of lighted candles; the whole was finally rubbed by fine linen, until it acquired an equal polished coating. This process is asserted to resist heat, wet, and frost; and if we admit colour to have been applied to statuary or architecture, it was equally requisite as in pictures. It is one well deserving of consideration, for in a climate such as this, the effect of which nothing but ebony or granite can resist; in a metropolis of stucco, it may be desirable to ascertain whether modern science could not so improve the practice of antiquity, that we might be spared the annual disfigurement of the streets, if not of the buildings, by the economical, tasteless official process of scraping the architecture, or bedaubing it with whitewash.

The various systems of encaustic as applied to ships, pictures, and statues, being now considered, I shall attempt to trace it as applied to mural decoration. Count Caylus, and the Abbé de la Nauze, are of opinion that the Greeks painted on wood, linen, vellum, stone: and on walls upon the wet mortar, with colours &c., *prepared exactly as at the present day*; but this at best is an extremely doubtful fact, the Count cites no authority, and the inference to be derived from the statement of the Abbé, as regards the works of Pantenus and Ludius, is rather that the former were distemper paintings intensely varnished; and the latter finished by the encaustic process. Count Caylus, indeed, admits that distemper was not only the first known, but the most practised process, and the forerunner of the encaustic; the discovery of fresco, it appears to me, would result, though research does not sanction the statements of its extensive application. With regard to encaustic, for the purpose of mural decoration, it will be sufficient to give the method first employed by Ludius in the time of Augustus, and a slight outline of its prevailing use until the discovery of oil-painting, and of the recent attempts at Munich, for its restoration as a branch of monumental Art. Ludius discarded the use of the resins and bitumens of the Greeks, and adopted animal glue; and this mixed with wax, together with chalk, formed a stucco not dissimilar to that in ancient frescoes and pictures of the eleventh and twelfth centuries; of which, as I have stated, Gough mentions even the employment upon a coffin. This process of Ludius is thus given by Requeno:—"When the colours are prepared, you paint as in distemper, and the encaustic completion is thus conducted. White wax and a little oil are melted together in an earthen vessel; with this the painted ground is covered, the heater is next applied, commencing from the top, this coating becomes in part absorbed, and the surface is finished off, by the application of less heat, as by candles, and then by gentle friction until the whole space is even, firm, and polished. This is stated to be in conformity with Pliny and Vitruvius, and to be the process

mentioned by Seneca, Boethius, Procopius, and the anonymous author of the *Hortus Sanitatis*; and from them and others its employment may be traced to A.D. 1500. And the period indicated was singularly favourable for its introduction and continuance. The luxury of the Romans led to the decoration of their vast palaces, villas, and public edifices; and the taste of the capital soon became the prevailing ambition of the province. Christianity employed mural decoration in symbolic representation; the Goth was not insensible to the claims of Art, Theodoric advanced what Justinian still patronized but debased. But it was Charlemagne who most promoted it; whether this arose from ambition or religion, it is useless to discuss; we too frequently ascribe to others the motives which are our own, and write the history of the past, not from facts, but our persuasions. His will became the zeal of the clergy; the opinion that churches should be decorated throughout was adopted: and what at first was munificence became piety. But the system was not solely encaustic; mosaic, distemper highly varnished (an imperfect method of encaustic), and fresco, were employed for this purpose. Fresco and encaustic were at times used in the same edifice: fresco prevailed in the ninth, and encaustic was disused about the tenth century. In the eleventh century, we with difficulty observe the predominance of the old, or the adoption of the new process of oil-painting. This might be introduced by Van Eyck, but various processes prevailed; and according to an excellent recent author, those of Guido de Sienna, Cimabue, and Margaritone, were similar to those of Theophilus and of Eneaclus. From the twelfth to the sixteenth century the history of monumental painting is the triumph of fresco. The restoration of this Art by the abilities of Cornelius, Overbeck, and Schnorr; the extensive works commenced and continued under the patronage of the King of Bavaria, very naturally led to the reconsideration of that sister branch which was so long dominant in Greece, had been so extensively employed at Rome, and unto so late a period of the Christian era. It is ever thus with the mind, we cultivate, cherish, and neglect, and return to that which we have neglected. Novelty consists less in the invention of that which is new, than in the re-production of the forms and opinions of the past. The "Inquiries" of Requeno, 1787, were continued by Walter, Benjamin Calan, Roux, and Doctor Geiger, by Grund in his "*Malerei der Griechen*," 1810; Leuch, and Field in his "*Chromatographie*," 1836; and more particularly by M. P. de Montabert, "*Traité complet de la Peinture*," Paris, 9 tomes, 8vo., 1829. This work is written less with the desire of investigating the ancient method than for the discovery of a new mode applicable for pictures and for mural decoration. He is an enthusiast, like Requeno; but indifferent as to what might have been the cestrum, veruculum, or cauterium: he advocates encaustic painting from love of Art, not from erudition. He considers it highly suited for monumental works, as unaffected by heat, damp, or air. Pictures thus painted never alter, they can be retouched; they are luminous and transparent, and possess all the excellence, combined with greater durability than oil. Of the resins employed in combination with wax, he recommends gum elemi (*amyris elemifera*) or copal (*Rhus-copalinum*); but the artist will find the most valuable information, by consulting this work, tome 8, chapitre 508. He considers the process of mural painting by the ancients to have been thus conducted. They painted on stucco, white, polished, and impermeable. The first portion of the work was conducted by a wash of sarcocolla, or of gum mixed with egg; between each coat wax was applied, heat passed over it, and then polished. By this the first colours were physically fixed, and their transparency preserved. They recommended by richer vehicles in which

wax or resin were more abundant; this was again treated as before. The difficulty of applying the second to the preceding colours was surmounted by a slight caustic wash, then they retouched with naphtha or petroleum, and afterwards wax was again used and polished, thus giving to a distemper painting the effect of those conducted in oils. Klenze, who sought to ally painting with architecture, and to decorate the edifices with which his genius has adorned Munich, in the ancient manner, had applied for assistance to Conservator Fernbach, who united to a correct knowledge of the Arts of Greece, great acquirements as a chemist and an artist. His first attempts were approved of by Dillis, the Director of the Royal Gallery; but Heltenasperger and other artists, and finally Klenze, influenced by the very excellent restoration of some paintings at Fontainebleau, by Alaux, through one of the processes detailed by Montabert, recommended the King of Bavaria to propose to Professor Schnorr, the employment of it for the purpose of decorating the new rooms in the Festsaalbau. Schnorr, fully impressed with the importance of the undertaking, felt, however, the necessity of a more careful consideration of the mediums submitted to his choice. For this purpose he painted two pictures, by two processes detailed by Montabert, and by that of Fernbach. And, although he was from the first convinced that the process of the latter argued the greater probability of success, an opinion which later observation and successive experiment have confirmed, yet, that decision should be unprejudiced, and opinion properly canvassed, he resolved to test it by chemical analysis. A commission was therefore appointed, over which Professor Fuchs presided, and the following was the result of the experiments. After the employment of weaker tests, powerful acetic, and next sulphuric acid were poured on parts of the picture most liable to injury by their action. In both experiments, the process of Fernbach was less injured, and the commission thereupon reported the result to the King, who authorized its employment. In what it may consist, it is at present impossible with correctness to describe; for the King, anxious to give to artists the benefit of well tested experiments, and aware that many modifications of it must ensue, has not hitherto permitted its publication. But from observation, and the opinions of artists, it may be assumed, that the following is a general statement of this method. On the wall the preparation is apparently the same as in fresco, but the setting coat presents a perfectly even, though unpolished surface. Upon this an impression of wax, or of a composition in which wax prevails, is laid, this is melted in by heat, and afterwards a slight colour is used, presenting the appearance of canvass prepared for painting. The features completed possess great force, delicacy, and beauty; the colours are highly transparent, and although the surface is slightly shining, yet it does not prevent the picture being seen at one glance, and from any point of view. In no case, even where colour exists in its greatest mass, do clefts or rigidities appear, as so often witnessed in other methods; and the pictures, when complete, are dry and hard to the touch. As a medium it is perfectly manageable; and although from its rapid drying, and other minor inconveniences, Rottmann, who had commenced his works with this, subsequently adopted that of Knirim, of which copaliva-balsam is the chief ingredient, yet later observation has shown that the adoption of Fernbach's process, by admitting the use of all colours common to oil-painting, and being capable of producing pictures of great richness and power of effect, has advantages over any other that modern research has placed at the disposal of the artist. Still it was not to be expected, that success would uniformly result; hitherto many obstacles have arisen, for either from the wall being improperly prepared, the mode of imbedding the first wax impression

being carelessly executed, or from facts not previously ascertained, the mortar broke away upon the application of heat, or the colours were absorbed, and mixed together, appearing as a skin stretched over an uncongenial surface. Damp has been, however, the principal cause of defeat, as upon the final application of heat, blisters have arisen, or a dew has spread subsequently upon the surface; and although encaustic, like wax, admits of retouching, painting and glazing, no adequate prevention against this evil has been found, nor will works in which lake colours predominate bear exposure to the sun. Encaustic, therefore, is at present unsuited for monumental purposes, of which the essential character is duration; but by the ability so great, and research so persevering as Germany has evinced for the recovery and establishment of this branch of Art, it would be impossible not to argue, as not to hope, for success. Man is ever at war with time, and his spirit either reclaims the spoils its past history reveals, or wrests richer treasures from its course. In concluding this article I may, I trust, be permitted to observe, that I am well aware of its numerous imperfections; yet those who are conversant with the subject will remember that its details must be traced from ancient writers often obscure, frequently contradictory, and always brief in their remarks; and that modern literature has added little to knowledge, but much to discussion; and that *quotation*, rather than *experiment*, has been its aim. It is for this reason that I have sought to glean facts from the best Italian, French, and German authors, among whom *experiment* has preceded *opinion*; the difficulty of combining and condensing facts many have experienced, but of those dissatisfied with performance, few have considered the weariness of the labour they despise.

S. R. H.

NOTE.—As it may be of use to cite the authors among others I have consulted for this compilation, I subjoin them:—“Memoires de l’Académie Royale des Inscriptions,” tomes 19, 25, 28.—“Saggi sul ristabilimento dell’Antica Arte de’ Greci e Romani pittori, del Signor Abate Don Vincenzo Requeno,” 2 tomi, 1787.—“Éméric David Discours Historiques sur la Peinture Moderne,” Paris, 8vo., 1812.—“Münchener Jahrbücher für bildende Kunst, herausgegeben, Von Dr. Rudolf Marggraff,” 8vo. 1840.—“Traité Complet de la Peinture, par M. P. de Montabert,” Paris, 9 tomes, 8vo. And for incidental reference, “Boeck. Corpus Inscript,” and “Raoul Rochette Peintures Antiques inédites,” “Pliny, Hist. Nat.,” Ed. J. Sillig, &c. &c. I may add also, that in the “Transactions of the Society of Arts,” vol. 8, 1787, vol. 10, 1792, two papers will be found by Miss Emma Jane Greenland: the process there detailed is that recommended by Requeno, although communicated to Miss Greenland by a Signora Parenti, who has claimed it; it is exceedingly valuable, and the instructions clearly given. A picture painted by this process is in the rooms of the Society.

AN EXAMINATION INTO THE QUALITIES AND NATURE OF THE GROUNDS ADOPTED BY THE OLD MASTERS FOR OIL PAINTINGS.

TO THE EDITOR OF THE ART-UNION.

SIR,—I do not think that the subject of grounds for oil paintings has met, from your correspondents, with that deliberate consideration which it really deserves, and which, indeed, the present advanced state of Art in this country positively demands. Many of them have undoubtedly taken up the matter with earnestness and in good faith; but in effect more, as I conceive, for the purpose of advocating the merits of some favourite tint or composition, than of pointing out and explaining intelligibly the principles upon which the quality of good and enduring grounds depend. This is undoubtedly to be regretted, especially as they possess acquirements particularly proper for such an investigation, requiring patience and research; and which, if they had been more judiciously directed, would have led to the most useful and practical results. I have therefore ventured to take up the subject in a more comprehensive way, well knowing how much better qualified are the individuals to whom I allude than myself, for conducting the inquiry now under my consideration.

Comparatively speaking, *colour* is of little moment; it may and always has been varied accord-

ing to the fancy, or to suit the method or working of each individual master. To Rembrandt perhaps, it mattered little of what his grounds were composed, for latterly he laid on such loads of colour of any kind, and mixed in any fashion, trusting entirely to glazing for clearing up and producing his effect, that if he had worked upon the bare canvass or panel itself, probably his pictures would have stood equally well as if the ground had been of the best materials. He is therefore an exception to the general rule, and must not be imitated by any one of inferior talent or less experience. His friends frequently complained even of his careless way of laying on his colours, which gave a disagreeable ruggedness to his pictures; and upon such occasions his answer was equally characteristic: “I am a painter, not a dyer.” The style of his pupil, Gerard Dow, did not admit of bad grounds; neither did that of Rubens, Correggio, P. Veronese, or any of the good colourists of Italy and the Low Countries. In fact, clear and transparent colouring requires that the original tint of the ground should be unchangeable; for if the latter changed, the whole effect of the picture would be changed with it. This opinion, though perfectly reasonable, can only be established, I admit, by an examination of the actual works of the greatest masters of colour; a desideratum not easily arrived at, seeing that no judicious person would be prevailed upon, for such a purpose, to submit a genuine work by a fine old master to the tender mercies and manipulations of a chemical adventurer of this kind; and he would be less inclined to do so, as experience would prove to him that the possibility of reproducing a work of equal merit in the present day is not attainable. I wish it to be clearly understood, however, that this remark applies exclusively to colour. However, it is not my intention to enter the lists with those who think lightly on the subject of grounds. I look upon it to be of vital importance, and I trust, Sir, that you and your correspondents will join in the endeavour to place the matter upon a sound basis, and thereby to save our present race of talented artists from the calamity, which may well be considered a national disgrace, of having their choicest and most deeply-studied works faded or destroyed by the introduction of those corroding and perishable materials which at this time are too often admitted into the grounds, and, indeed, combined with the pigments sold by our cheap, and consequently inferior colourmen, and which have been the occasion of the premature decay of some of the most valuable productions of modern Art.

Architecture, sculpture, and painting are the kindred Arts which have at every period engaged the attention and the affections of mankind, and which have formed a home for the sister Arts of poetry and music; and it is an established fact, that the decline of any one of these three, has been immediately followed by a decline of the other two; and that, on the contrary, an improvement of either of them has had its corresponding effect upon the rest. In the former case, the cause may be ascribed, though not always as I shall show, to the absence of that fostering care which is necessary to their existence, on the part of those who have been placed by Providence at the head of nations. An example of this kind is afforded by the history of the times of Commodus, the Roman Emperor, and that of his immediate successors:—“La Monarchie Romaine du temps de la République, et des premiers Césars, étoit dans une haute réputation, parce qu’ils avoient porté les Arts à leur plus haute perfection. Mais cette monarchie depuis la mort de Marc-Aurèle commença de perdre la grandeur qu’elle avoit acquise. Car plusieurs empereurs succédant en peu de temps les uns aux autres, ternirent l’empire par leurs cruautés, par leurs débauches, et les guerres civiles, ce qui causa tout ensemble et insensiblement la ruine des Arts du Dessin.”

At a later period of the Roman history, and during the Pontificate of Gregory XIII. and of Sixtus V., the art of painting sustained signal disasters:—“Qui veramente cominciò un’ epoca men felice per la pittura; e peggiora nel tempo di Sisto V. successore di Gregorio. Questi Pontefici ebbero o fecer dipingere tante pubbliche opere, che appena in Roma si dà un passo senza vedere uno stemma pontificio con un drago, o con un leon.” In the pontificate of Clement VIII. the evils were aggravated, when the few remaining artists of talent, who still endeavoured to maintain

the dignity of their art, though enduring every species of privation, had the mortification of daily witnessing a new inundation of barbarisms, in the shape of paintings of the most contemptible character, and with as little forbearance on the part of their producers and promoters, as did the poets in the time of the Emperor Domitian, and the philosophers in that of M. Aurelius, the father of Commodus.”

Indeed, under the Pontificate of Innocent X. the employment of artists was very precarious, and the “horrible peste” of 1665 put a merciful termination to the moral catastrophe, and will bring home to our memory the observation of Sallust—“Omnia orta occident et aucta senescunt.”

The calamities which have befallen “Le belle Arti” at various inauspicious periods, would in themselves be sufficient to fill a large volume; and they offer a humiliating example of the frail tenure upon which the things best calculated to civilize and adorn human society are held, and with what rapidity the labour of ages and the workings of the finest imagination pass away! I have thought it necessary to allude to some of those which bear upon the subject of the Art generally, and on the preparation of grounds more particularly. I would willingly enlist in favour of what affects artists so seriously, every diligent searcher into cause and effect, and every one who is interested in the advancement of the Fine Arts, since its true principles are now beginning to be felt and understood; and since also there is a disposition on the part of our Government to encourage whatever is calculated to promote their interests. Let us not lose the opportunity now afforded by the exertions making by Art-Unions established throughout the kingdom in favour of artists of talent; but unite our efforts to lay the foundation of a great national structure, the brightness of whose lofty pinnacles shall dazzle the eyes long after the sun of Great Britain shall have set for ever! Let us, in short, endeavour to search out the real causes which occasioned the loss of the traditions of the studio, and the decay and, finally, the extinction, of all the ancient schools. But I must not forget the maxim of DAVUS, “NE QUID NIMIS.” I will therefore, after this digression, again return to the subject of GROUNDS.

One of the most important works which has appeared of late years is that of M. Mérimée, on “the Art of Painting in Oil and Fresco,” a translation of which, by Mr. Sarsfield Taylor, appeared in 1839. M. Mérimée was both a good artist and a good chemist; and although his treatise is not free from objection on the score of want of sufficient facts to support some of his hypotheses, it is nevertheless the most interesting work of the kind which has appeared in the present century. It is of course difficult to please everybody, and works of the greatest merit will occasionally excite the opposition of cavillers at any or everything. To those who feel otherwise it will be regarded with favour, and they will be lenient to its faults, for the latter may admit of remedy. It is not necessary to pull down a useful building in order to add to its dimensions, or repair its defects; nor need we abandon the cause of truth, though one of its champions unintentionally cast a veil over its fair proportions. In other words, we must receive it thankfully, and turn what is good in it to our account.

I trust this will be to the reader an introduction of the work of M. Mérimée, for the subject under our consideration is one which he has taken infinite pains to investigate. The rules he has laid down, and the recipes he has given, are of the highest interest, although the limited extent of his treatise did not admit of this subject being so amply discussed as was to be desired. And it will be my endeavour to supply many of those notices, with respect to grounds, of which his work is deficient. My inquiry will be first directed to the duration of ancient Grecian paintings.

The brightest period in the history of ancient Grecian Art was that of Alexander the Great, who died B.C. 323. The most celebrated painters, taking them as they stand in the “Lives” of M. de Piles, are the following:—Zeuxis, Parrhasius,

* “Sotto questi pontificati i pittori d’Italia e all’amente che i poeti sotto Domiziano, o i filosofi a’ tempi di M. Aurelio.” And he adds, “Ognuno vi recava il suo stile: molti per la fretta ve peggioravano.” As the extract would be too long for insertion I must refer the reader for the remainder of it to Lanzi, vol. ii., p. 166.

Pamphilus, Temanthes, Apelles, and Protogenes. They were for the most part accustomed to paint on panels of larger or smaller dimensions; perhaps also upon canvass. These panels were prepared with a ground composed of chalk or magnesian earth, and some kind of size. It is thought that the pigments they employed were similar in most respects to those now in use, and which also the ancient Romans used; such is the opinion of Sir Humphry Davy. Apelles, however, discovered a splendid kind of varnish, of which we know nothing, except that it possessed a brown tint, and with this varnish he covered parts of his pictures, which gave to the shadows a marvellous lustre. It is not likely that this varnish consisted of wax, because the encausti of those days were in the habit of using this substance upon their works. It must therefore have been essentially different from that; and probably the contemporary artists of Apelles made use of the discovery of the latter, as he was a man of a noble and communicative disposition. Be this as it may, it is not to be doubted that they took the best precautions in their power for the preservation of their works.

Subsequent to the death of Alexander, the Romans subjugated Greece, and despoiled it of its pictorial treasures to adorn the capital of Italy. "From the time of the Consul Memmius, foreign pictures were daily brought to Rome, and the public buildings of the city were hung with the works of Apelles, and all the most famed artists of Greece. In the Temple of Peace was placed the most valued of all the works of Protogenes, i.e., the hunter Jalyasus with his dogs and game. This picture was at Rhodes, where the artist lived, when Demetrius laid siege to the town; and, it is said, that he abstained from an attack which could not have failed of being successful, lest in the confusion of the battle the picture should receive injury. The Cyclops of Timanthis, and the Scylla of Nichomachus, were also deposited in the Temple of Peace. Some of the most precious works of Zeuxis adorned the Temple of Concord, and the private villas of Rome." The greatest work of Apelles was his *Venus Anadyomene*. It was painted on wood, and was totally destroyed by insects in the time of Augustus, A.D. 14. It is hardly to be expected that the works of other contemporary artists should have survived this *capo d'opera* of Apelles. Supposing this to be the fact, it would appear that the period of duration of the great Grecian paintings was about 400 years. Of the encaustic paintings, which, being done on walls, could not be transported to Italy, they were probably buried in the ruins of the temples of Greece which they adorned. I will therefore only notice the names of Pansias and Euphranor, who were the best encaustic painters.

I must now direct the reader's attention to the duration of ancient Roman paintings, which I will do in the shortest way I can.

We do not gather from Pliny that the vast influx of the choicest works of Grecian Art into Italy, exercised any decided and beneficial influence upon the Romans. Indeed, there seems to have been something in the mind of the ancient Italians, which rendered them incapable of following with any advantage the art of painting. Four hundred years before the birth of Alexander the Great, Bularchus introduced the art into Rome; he brought it out of Greece. This painter represented, in his most famous work, the 'Battle of the Magnesians or Magnes'; and so highly was it thought of by Candaules, King of Lydia, that he gave for it as much gold as would cover its surface. So competent a master, and one, too, who had established the principles of an Art in the capital of Romulus, must have created many pupils, to whom these principles would be communicated, and by tradition they would descend to their successors. Yet, after the death of this celebrated painter, the art must have languished: we hear of it no more for centuries. Whereas, the ancient Greeks seem to have had a natural genius for it. Its very commencement in that country is interesting, though it may shock the female mind of the present day. "Corinthia, a girl of Sicyone, being in love with a certain youth, and finding him asleep near a lamp that was burning, the shadow of his face, which appeared on the wall, seemed so like him, that she was incited to draw the extremities of it, and thus made a portrait of her lover." It passed through the several stages of skiamgram,

monogram, monochrom, and polychrom, till it arrived at its highest state of perfection under Apelles, nearly 400 years before the Christian era. Apelles was not only the most accomplished artist of ancient Greece, but the author also of a Treatise on Painting, which was extant in the year A.D. 1100; and Theophilus, who lived about that time, may have derived the chief materials from this treatise for his own "De omnium Scientia Artis pingendi." This work may therefore be considered of the highest authority and value, and ought to be translated for the benefit of the general reader. Margaritone was born in 1198. He was indebted to the Greeks of his time for his earliest instruction in painting, and it is very probable that he may have derived further information from the treatise of Theophilus, and thus we may trace the progress of Grecian Art, and connect it with the revival in Italy in the twelfth century.

It may, however, be worth our while to glance at the effect of the introduction into Rome of the paintings of Apelles and Protogenes, in order to show that, though a taste began to show itself on the part of the Italians at this period, it was not corresponded to by the development of any talent whatever on the part of the natives of that country.

In the time of Augustus, Ludius is spoken of as the first who decorated the walls of houses with representations of rural scenery; and Aurelius, Cornelius Pinus, and Actius Priscus, were employed by Vespasian to decorate some temples which he rebuilt: but their pictures had no pretensions to any kind of merit. The magnificent Hadrian gave great encouragement to artists, but there was still a dearth of genius. With this Emperor and the Antonines ended the prosperity of the Arts. It will therefore be seen that patronage alone is insufficient for the development of talent. The hand of a beneficent government may be extended in vain if a genius for Art do not exist in a nation; and we know that, though a talent for painting may not exist at one period, it may spring up at another.

In the first century of our era the cities of Pompeii and Herculaneum were buried under the lava which issued from the bowels of Mount Vesuvius. They remained buried for upwards of 1600 years. But the paintings on walls, which have been discovered, are not possessed of any merit, and will not bear exposure, unprotected, to the air. It will not therefore be possible to assign a longer period for the duration of Roman paintings than we have given to those of Greece, namely, about 400 years. And yet the case is different with respect to Egyptian paintings. In the specimens of the artists of that nation, which have been preserved in the inner coffins of mummy cases, the colours are perfectly bright and fresh. Some of the designs must have occupied weeks in the elaborate outlining and colouring in water-colour or distemper, and in the fixing and varnishing the subject. The grounds are very fine and pure white, resembling stucco. The parts that are drawn on are those only which have been afterwards varnished. "This white ground may be disturbed by a wetted finger, which is not the case with the varnished parts. Their varnish must have been of excellent quality, as it retains its transparency and gloss in a most extraordinary degree; in some instances appearing as if only executed a few days." It would therefore appear that grounds, if well prepared and laid upon a lasting material, may endure for at least 3000 years. I would refer the reader to the interesting essays of Mr. Callcott for further information upon this and other subjects connected with ancient art and manufactures.

The woods which the ancient Grecian artists, as well as the "old masters," made use of for their paintings, were panels of cedar, larch, cornel, cypress, box, holly, sycamore, and oak, and upon them they applied their grounds. But a great difficulty must have been felt by the want of a cement sufficiently strong to hold at the joints. Directions for the manufacturing of panels are given by Theophilus, or, as Vasari calls him, Ruggiero. He recommends that the panels be prepared with a tool, such as vat-makers use, which was probably a plane, or it might have been a rabbit-plane, as M. Mérimée conjectures. He recommends that the planks should be cemented at the edges with a glue made of cheese, the way of making which he describes. He adds, that panels

thus cemented could never be separated by either moisture or dryness. Vasari says, that Margaritone was the first to glue linen bands over the joints; but this could not be so, for Theophilus describes it. It is, however, curious, that the very difficulty felt with respect to the fastening of the joints of panels was eventually the cause of the discovery made by Van Eyck of oil-painting.

In Venice, the custom of painting on panel seems never to have prevailed to any extent; probably, says Vasari, among other reasons, because of the convenience afforded by canvass, which may be had of any size. I will, however, give his explanation of it in his own words:—"Si costuma dunque assai in Venezia dipingere in tela, o sia perchè non si fende e non intarla, o perchè si possono fare le pitture di che grandezza altri vuole, o pure per la comodità di mandarle comodamente dove altri vuole con pochissima spesa e fatica."

It is a singular fact that there are few pictures by old masters which have not been lined, and at an early period. The necessity of relining presupposes some injury, or, at least, a bad appearance about a picture, and proves that the old masters were occasionally beset with misfortunes similar to those which are experienced in the present time. Let us inquire what are the causes which were likely to render relining necessary.

In the first place, all kinds of wood are liable to be infested and destroyed by worms; and I shall not, therefore, trouble the reader about panels. My remarks at present I will confine to canvass, which, being by nature porous, is capable of absorbing moisture from the atmosphere, and of communicating this moisture by capillary attraction to the material, if absorbent, of which the ground of a picture is composed. In heated rooms, or dry seasons, the moisture absorbed at one period, would be as readily parted with at another; and these frequent changes would operate unfavourably upon the picture itself. Another cause of injury may arise from dissimilarity in the materials used in the ground, and on the picture. Even the texture and thickness of the several varieties of paint might occasion injury: for if the different degrees of expansion and contraction of two surfaces or substances in contact, whether occasioned by heat or cold, moisture or dryness, are unequal, there will be a constant struggle and tearing asunder of the two substances, which may cause the paint to chip from the canvass which a succession of moisture and dryness had made to bag. All these causes, or any one of them, may be sufficient to call for a relining of a picture. On the other hand, the varnish is soon acted upon by the atmosphere, and when its surface is corroded, the subject beneath it is rendered obscure. Add to this, the changes which may take place in the colours by the action beneath of a ground composed of lime; or of light and darkness, confined air, or gaseous exhalation from without, and we shall admit that the office of a REPAIRER, as well as a RELINER, may be equally necessary. But the very act of removing the varnish of a picture, even by the most cautious repairer, may disturb the glazings and finishing touches of the artist, and hence the necessity for another officer, that of RESTORER. I will, therefore, give a few historical notices of this class of persons.

It is nowhere stated, that I am aware of, that the Greek artists, of whom Margaritone learned in Italy the first principles of his Art, were employed at Arezzo, in the twelfth century, to repair as well as to paint pictures; but after the middle of the following century, we read that "the governor of Florence invited some Greek artists to that city, who were employed in one of the churches to repair the decayed paintings." It was from watching these artists in the progress of their work, that Cimabue imbibed that ardent love for the Art by which he was characterized. Cimabue died in 1300.

The next account we find in Lanzi, who states that there is a document preserved in the Archives of the Confraternita de' Bianchi, at Rome, relating to the repairing of a picture of S. Biagio, by one Donato, in 1374.

I find no further account of a repairer for the space of, at least, two hundred and fifty years. We then read that Pietro Vecchia, who was born in 1605, and died at the age of 73 years, distinguished himself by his talent in repairing old pictures, and from this circumstance, Melchiori conjectures, he obtained the name of *Vecchio*: "Il

vero suo casato, come notiamo nell' Indice, par fosse Muttoni."

After 1634, we have an account of Giuseppe Ghezzi, whom Pascoli praises for his skill in repairing old pictures, and adds, that the Queen of Sweden employed him *exclusively* for that purpose: "Per cui la Reina di Svezia per tali occorrenze si valse di lui solo." Ghezzi was of the Roman school, and contemporary with Vecchio, who was of the Venetian; and Francesco Polazzi, also of this latter school, is spoken of by Lanzi as "buon pittore e miglior restauratore di quadri antichi."

Of the Siennese school was Niccolò Franchini, whom Cavaliere mentions as having discovered a new art in the repairing of old pictures, without even once using the point of a brush, by making use of paint obtained from other old pictures of inferior value. He was distinguished for his skill in knowing the pencilling of old masters: "E per la prerogativa, dice il Cavaliere, di ristorare le lacere tele, e ridurle all'antica loro perfezione senz' adoperarvi pennello: dove manca il colore supplisce con altri colori tratti da altre tele di minor prezzo; invenzione che non è stata da altri scoperta."

The state of the pictures in Venice were found to be so bad, that it became necessary, in 1778, to open an academy for the express and sole purpose of restoring them. The worthy Sig. Pietro Edwards was elected president; and it is incredible what pains were taken, under his management and with the assistance of his associates, in renovating the injured specimens of Art belonging to the state and to private persons. "Le operazioni," says Lanzi, "che si fanno intorno ad ogni quadro, sono molte e lunghe, ed eseguite con incredibile accuratezza; e ove la pittura non venga allo studio troppo pregiudicata (com' era il S. Lorenzo di Tiziano), torna al suo posto ringiovanita, e capace di vivere molti più anni."—Note. Lomazzo gives an account of a picture by Bramante in 1486, which the former repaired.

I have not given any account of the repairs done to the 'Last Supper' of Leonardo da Vinci, because it has undergone the operation at so many different periods; and I should not notice it at all in this letter, had it not been supposed to be done in oil; I shall, however, have occasion to allude to it further on.

Vasari informs us that Margaritone d'Arezzo, born in 1198, and who died in 1275, painted upon a gold ground. "The Art of gilding with leaf-gold upon Armenian bole was first invented by him; and at Pisa he painted the legendary history of St. Francis, with a number of small figures, upon a gold ground." It is to be presumed that other artists of his time adopted the same kind of grounds.

Bernard Van Orley, born in 1490, in order "to give lustre to his tints, usually painted upon a ground of gold-leaf, which preserved his colours fresh." This expression, "usually painted upon a gold ground," implies that the practice of Margaritone had, after the lapse of 300 years, somewhat declined. There is a 'Last Judgment,' by Van Orley, at Antwerp, which is painted on a gold ground, which gives to the sky much clearness and transparency.

Lanzi informs us, that during the fourteenth century grounds were gilded, the gilder's name being inscribed upon it. Towards the end of the fifteenth century the practice of making gold grounds declined, and that metal was carried to the fringes (which were made very broad), of the draperies. Gold was more sparingly used towards the end of that century, and in the sixteenth wholly declined. Dominico Corradi (Ghirlandaio) was the first to lay aside gold fringes to draperies.

Even in fresco painting the inconvenience to which I have alluded, namely, the injury sustained by colours when in immediate contact with lime, was sensibly felt by artists in that style, and they adopted means to lessen, or wholly guard against, the evil; it is probably owing to a neglect of this precaution that so many of the old frescoes have faded in their colours, and that some have been wholly obliterated. The hint has been taken by the fresco painters of Munich, they adopting the practice of the old masters, by covering the plaster with gold-leaf.

One of the most striking examples of the advantage afforded by a protection of this kind, is afforded by the frescoes of the Carloni (Batista

and Giovanni), in the church of La Nunziata del Guastato, at Genoa. "In these frescoes the colours are so brilliant that we might almost mistake them for paintings on glass or enamel." "It has been attempted to examine more narrowly the method of his colouring, and it has been found, that upon the dry surface of the ceiling and the walls he previously laid on a coat of strong colour ('un intonaco di tinta, che le riparasse dalla calcina')." The account will be found in "Lanzi," vol. v., p. 325, and it is worthy of being consulted.

Dentone is another example of this kind. He was a painter of perspective at Bologna. "His representations of cornices, colonnades, balustrades, lodges, arches, and modigliani, seen in perspective from beneath (di sotto in su), give the notion that he availed himself of stuccos and other substances in relief; while the whole effect is obtained by a chiaroscuro, brought by him to a facility, a truth, and a grace, never before seen." It was a practice with him to lay gold-leaf over part of his works in fresco, and also to avail himself of a covering composed of baked oil, turpentine, and wax. He even inlaid part of his work with pieces of real marble.

M. de Piles informs us, that Sebastiano del Piombo found out the way of painting in oil upon walls, so that the colours should not change. This was by a coating, upon the plaster, of pitch and mastic. The subject, however, requires further investigation, now that there is a hope that the fresco style may gain favour in England. For we find that the 'Last Supper' of Leonardo, who was always seeking after novelties ("che tentava sempre nuove vie"), covered the wall with distilled oils ("oli stillati"), as a protection to his work; in consequence of which insufficient protection, this masterpiece of Art, so far as original paint is concerned, is lost to the world.

At one time artists seemed to have been possessed with a kind of panic respecting the safety of grounds of any kind, and accordingly we find them distrustful even of gold! and actually painting upon the bare canvass or panel. A Dutch lady, of the name of Rozee, painted portraits upon the rough side of a panel, and in such a manner, that at a little distance the picture had the effect of the neatest pencil. And Domenico Maroli painted in like manner upon bare canvass.

Alessandro Turchi, of the Venetian school, painted upon black marble. It is said that in the laying of his colours he had discovered a great secret, which has excited the envy of posterity. Francesco Bianchi Buonavita also painted upon stone; as did Adrian de Bie, making use of jasper, agate, porphyry, lapis lazuli, and other precious stones, ingeniously contriving to leave the natural markings for outlines of clouds, mountains, or figures.

Baldinucci, in his "Lezione Accademica," alludes to the subject of grounds in these words,—"Varnish is applied to pictures done in oil, not for the sake of improving and brightening the colours, which require no such assistance, but in order to remedy any defect that might arise from the priming or composition laid upon the canvass or panel. These are his words: Se poi sarà detto, che i moderni Pittori usano anch'essi talvolta vernice sopra le lor pitture a olio; io rispondo, che tale usanza (che è di pochi) non è per supplire al mancamento, della pittura a olio, cioè, per render più profondi gli scuri, ma bensì per remediare ad un' accidentale disgrazia, che occorre talora a cagione dell' imprimitura, mesticca, o altro, che dassi sopra le tele, o tavole, p. 95.

As a further proof that the old masters were apprehensive of the grounds they used, we may mention that Titian, Tintoretto, P. Veronese, Guido, Rosa Tivoli, and most others of the good colourists of every school, frequently changed them, as will be more clearly shown when I come to speak of colour of grounds. But Ludovico Caracci, who persevered to the last with his chalk grounds, has paid the penalty of having scarcely a picture by his hand which has come down to us, that has not changed so much in colour as to be scarcely recognised as the performance of a man who had varied the whole system of painting throughout Italy by his genius and exertions.

The value of white-lead, when pure, as an ingredient for priming, was well known to the old masters. No mineral substance, perhaps, covers so well as the carbonate of lead, and that for a priming is less likely to undergo any alteration. Many persons think that there is danger in the

employment of white-lead; but I imagine their fears are without foundation. In the pictures by old masters we never, or very rarely, observe any change in the lights which are entirely made of white-lead. It may destroy some colours which are laid upon it certainly, such as preparations of arsenic, as have been experienced in the faded pictures of Sir Joshua Reynolds. But in no other cases. And even if, by the action of hydro-sulphurous vapours, the lead of the lights should have returned to the dull metallic grey, a washing with oxygenated water will restore its former whiteness. This discovery, M. Mérimée tells us, was made by M. Thenard.

But as my letter has already been drawn to a greater length than I anticipated, I will now close my remarks, desiring to be permitted to continue the subject in reference to the colour of grounds and the adulteration of colours, in a future number of your valuable periodical.

I am, Sir, yours, &c., A.

DECORATION OF THE NEW HOUSES OF PARLIAMENT.

ON HISTORICAL PORTRAITS AND INVENTION WITH REFERENCE TO PAINTING.

It is the peculiar merit of monumental works of Art, that they require the exertion both of intellectual power and of moral elevation. A mind fettered by the trammels of every-day life, whose ambition is the praise of the hour, and the petty sphere of whose pursuits is limited by the artificial feeling, the conventionalism of society; to whom the past is as a sealed book, and the thought, energy, will to know, determination to possess, the tenderness, affections, passions of man, are as disregarded truths, soon yields to the genial will and the imperial pleasure; like a slave decorates the fetters which degrade it, resigns the last and refuge—right of thought; stoops to the extension of its own wrong, and becomes the victim of the materialism that it serves. To be great we must preconceive greatness in ourselves. To portray we must comprehend its qualities, analyze its secret springs, and inquire if power and duration are, or have become its attributes, by the impression of its own intellectual superiority, or, from the silent gradual subservience, of thought and feeling in the mass.

"There is a fire
And motion of the soul, which will not dwell
In its own narrow being;"

It preys on high adventure—here rest is death; but this is not greatness, it bears an affinity to the chivalrous ignorance of the middle ages, the ready valour of the condottieri, the lust of conquest, and the Roman pride of worlds to conquer. In what then does true greatness consist? In that spiritual elevation of the mind which makes the past even as the future, present; which gives to time the reflected spirit of eternity; which unveils the face of nature, subdues matter to its will, or gives it form, and either in relation to himself or society is the cause, the ruling principle of the beneficent actions of man. The first may be considered as the active, the latter as the moral power; both afford appropriate motives for the compositions of the artist: either subjects of a picturesque character, which influence generally the common classes of mankind, to whose conceptions the usual assemblage of things is adequate; or incidents, in the highest degree illustrative of the intellectual grandeur, of reason united to the moral sense. Scenes of this description are presented to us by history, where man appears either as conducting, or in contrast with event.

History is the biography of society; modern history, exhibiting a fuller development of the human race and a richer combination of its most remarkable elements, gives a greater scope to the highest mental creations of the artist. And as every nation has an external and internal character, as it cannot be indifferent to good or ill, and as history must have a moral end, the artist should select such points as are mostly illustrative of its general ruling principle. Conceptions descriptive of individuals, must please in proportion to our interest in their fortunes, or our conviction of the benefits they have conferred; but every man is interested in the greatness of his nation, for apart from more ennobling principles, pride teaches him to feel with the mass, and to consider its influence as his own. Historical pictures must not, there-

fore, possess the character of dramatic representations; for the primary rule of the former is, that invention should be subordinate to fact, whereas, in the latter, the chief interest is transferred to the actors, and the facts are moulded into mere situations contrived for their exhibition. Historic invention must administer to truth; no subject can be proper that is not of general interest, that can be treated only by minuteness of detail, or of which excellence, either as acting or suffering, is not the predominant idea. The great end of Art is to strike the imagination, and to remind the reason, and this by veracity: virtue should be represented, not as above probability, for what we cannot estimate we shall not imitate, but such as the claims of humanity teach us to practice; and vice should disgust, not by meanness of form, but by the illustration of its effects. Every historical subject should be in itself complete, the significant should predominate over the beautiful, it should at once unfold its fact: as it is often upon the first glance of a work of Art that the greatest effect depends—the domain of the poet is time, that of the painter is space; one may narrate, the other must embody; for the eye is soon gratified by variety of form, and turns with indifference from the canvass, of which the story is either uninteresting or unknown. There are men who will for ever represent their heroes as gods; incapable to depict truth, they debase fiction, and are great only in proportion as they are misunderstood. There are others who are only inspired by allegory and mythology—who reduce Art to a mere mechanic trade, who bid us admire the labour of the hand, but exclude us from the higher enjoyments of the mind. The illustrations of life, should reproduce its accidents, lights, and shades; they should contain, as an epic poem, a distinct moral, or something instructive; they should teach us—

"Neque enim fortuna querenda
Sola tua est, similes aliorum respice causas
Mitius ista feret."

Can allegory or mythology do this? But it is said, may not history be employed as it was by Sophocles or Shakspeare? It may be replied; there is no sin so common as the sin of great examples, but genius is no shield for mediocrity; the terrific energy of M. Angelo is no excuse for the distracted distortions committed in his name. Genius has its own law, but laws are not less requisite. It seems to be also in general admitted, that in the delineation of the passions, the effect should be subdued and restrained, to give a free scope to the imagination. It is possibly for this reason: in the contemplation of a work of Art, sight and fancy must be permitted to act upon each other; excitement once depicted, leaves nothing beyond; fancy is imprisoned; the mind grasps the subject, it has nothing to learn, it has no fluttering throb of expectation, the transitory character of the scene is destroyed, and the impression of the duration of passion becomes revolting.

"Non Liber æque, non acuta
Sic geminant Corybantes æra
Tristes ut ire."

Yet a picture that should represent "this furious anger" could hardly please; if the fact be remote, the feelings it should awaken have become neutral; if of recent occurrence, it is not enhanced by the adventitious aid either of memory or of imagination; for the events of which we are the contemporaries, so completely invest the mind that no fancy can allure the attention, no Art can imitate the truth; and thus an historical has more the character of a material picture as opposed to poetic conception. If beauty breathe upon the canvass, the idea of deformity is with difficulty admitted; it is a poetic licence, form and expression become governed by the imagination, which heightens or controls effect, not that there should be less truth but more general harmony. "Alexander," says Sir Joshua Reynolds, "should not be represented of mean stature, nor Agamemnon lame;" in portraits it is the intellectual resemblance, in history it is the action which masters; it is the feature of the warrior, the strife of passion and of force we desire to witness; the mind portrays the subject, and realizes without minuteness the event. Nor is depravity of character increased by degradation of form; Edmund, in "Lear," may speak as a demon in the form of an angel of light; Richard the Third—

"Cheated of feature by dissembling nature,"
could not be less odious by ideal treatment. The

disgusting and the frightful, however remote the scene, or imaginary the accident, are rather admitted by their probable reality, or dependent circumstances upon the scene. Thus, Hector, dragged at the victor's car,—

"Squalentem barbam et concretos sanguine crines,"
is still Hector. Thought which creates time, for time is but an arbitrary division of extension, comprises in one moment the events of years. We consider the hero great in council, eloquent in debate; we hear his herald shout of victory, borne above the sweeping tumult of the battle-cry, or opposing the onset with the calmness of conscious strength, as a tall cliff stands unmoved amid the tempest surge which idly dashes, or rolls backward from its base; and in him hope, esteem, feeling, and affection are so concentrated, that the higher emotions of the mind are alone awakened; and every unpleasant sensation, existing in the details of his death, becomes either subsidiary or removed. Where this is not the case, where the main action of the scene is not relieved, and the eye rests on physical suffering alone, the subject may be narrated but not depicted. Thus, the punishment of Marsyas—

"Clamanti cutis est summos derepta per artus;
Nec quicquam nisi vulnus erat; cruror undique
manat:
Detectique patent nervi; trepidaque sine ulla
Pelle micant vene: salientia viscera possis
Et perlucens numerare in pectore fibras,"

is in itself not more terrible than the death of Hector, but it is unrelieved; our sympathy is attracted to his suffering, in which our thoughts concentrate: the effect, which is lost in the co-existing details of poetry, obtains in painting a predominantly independent power, and from the influence of the disgusting and the frightful, the mind instinctively recoils. The cause of this may be traced, it arises from the association of ideas; a picture is suggestive of facts with which we are familiar, we are insensibly transferred to the scene, and we judge as if in actual relation with its event. There is no point, however, of more frequent discussion than the mode of composition more suited to the historical portrait; it is upon correct decision in this respect that the character of the picture will depend. If it be neither an exact minute representation of the individual, nor yet completely ideal, every other circumstance may correspond; the fact may then be treated as the romance of history, costume may be neglected or employed for the sake of colour, and the accessories of the scene may be obtained from every period, or transferred from any climate.

The French, who in real life illustrate the great truth, that—

"All the world's a stage,
And all the men and women merely players;"
who consider perfection to exist in sculptured form, and artificial situations, produce effect, not reflective of the ease, simplicity, and truth of nature, but of the prescribed, regulated, and heightened situations of the drama. Now the power of the stage rests on the approximation of the remote to the spectator, but the aim of the artist is to recall the mind to the scene of the action. The common events of life are the materials, but do not constitute dramatic situations: these arise from the combination of human passion with ideal circumstance, where exact truth is not required, and where fiction does not exclusively prevail. But an historical picture must be truth, whether representing the individual, the event, manners, or costumes of the times. Thus, in portrait, identity does not exclude ideality; but identity should prevail over the ideal; all minor details must be strictly characteristic and accordant, and the

"—— individual be
A chord, that in the general consecration
Bears part with all in musical relation."

The opinion of the necessary identity of the portrait is now so generally admitted, that objections have been urged against the decoration of the New Houses of Parliament with subjects selected from English history, upon the plea that, even as regards our kings, the portrait must be ideal. I trust that the details that I shall now give will prove the want of authority for this assertion. The portraits cited are in works of the highest authority, and have been taken from the sculpture on the tomb, missals, stained glass, and mural paintings, either of the time or shortly subsequent.

Alfred, King—in Asser. Men. Annales, edited

by Wise; from an ancient sculpture;—and Portrait in Spelman's Life of Alfred.

Harold in full costume (two portraits); William the Conqueror and Mathilde his wife; William Rufus in youth—in Montfaucon, Monarchie Française.

Robert, Duke of Normandy, from Gloucester Cathedral.

Henry II. and his queen Eleanor de Guienne—in Montfaucon, Monarchie Française.

Henry III., from Westminster Abbey; Henry IV. and his queen Joan of Navarre, Canterbury Cathedral; Henry V., Westminster Abbey—in Gough's Sepulchral Monuments.

Henry VII. and his Queen, painted window, St. Margaret's Church, Westminster.

Edward I. and his queen Eleanor, from Westminster Abbey—in Gough's Sepulchral Monuments.

Edward II., in Gloucester Cathedral—Stothard's Sepulchral Monuments.

Edward III. and his queen Philippa, from Westminster Abbey—in Gough's Sepulchral Monuments.

Edward the Black Prince, from Canterbury Cathedral; Richard I., from his effigy at Fontevraud; Berengaria his queen; John, from Worcester Cathedral; and Isabel d'Angoulesme his queen—in Stothard's Monuments.

Richard II. and Anne his queen, from Westminster Abbey—in Gough's Sepulchral Monuments.*

Thus, from the time of Harold to Henry VII., very casual research and limited means have enabled me to select an almost historical series of royal portraits. They are taken from monuments, some still existing, others destroyed, particularly those of France, but by which, even so late as Stothard, the engravings were corrected. If it be objected that portraits such as these are not sufficiently authentic, it should be recollected they were executed by men of great merit as artists, when the term *portraiture* was distinctively applied to works of this description; and the trophies of death were made to reproduce, in so far as wealth and Art permitted, the resemblance of the past magnificence of life. Monumental painting is capable not only of encouraging the highest tendencies of Art, but to impress upon the mind a more just idea of the gradual development of the social state. The present, like the gigantic halls of the Egyptians, should be the legendary and historical guide to the great sanctuary of the future; and as that reflective people sought, in their public works, not merely to recreate the sense or the imagination, so should we, upon whom a higher destiny is bestowed, seek from time its storied lesson, humanity its ennobling principles, and from life its varied scene; not reproducing impressions, which rapidly succeed each other as the flitting shadows on the mountain side, but those moral truths, deep and abiding, which direct the energy of youth, and solace the decrepitude of age; without the due observance of which genius is a misdirected passion, and the force of nations a selfish ambition; truths, that do not solely determine the character of individuals, but the right that a nation possesses for respect, not only from contemporaneous opinion, but the silent award of time. I hear it said, "We are the motive cause of the civilization of the world;" worlds, unknown to the Roman, now advance in the social scale beneath our sway: if we have a greater power, we have then a greater responsibility for its exercise; there is a higher claim that Britain, once described, "et penitus toto divisos orbe Britannos,"

"—— should shed her laws, her polity,
Her cultured language, and her peaceful arts,
All she had stored from her own toils, and all
That came from Rome or Greece transmitted down.
A glorious gift! o'er half the peopled globe
There to survive, when she, perchance, may be
What Rome or Greece are now." S. R. H.

* In addition to the works here cited, that by Mr. Shaw, "Dresses and Decorations of the Middle Ages," contains some very useful information, and coloured illustrations.

THE WILKIE TESTIMONIAL.

On Saturday, the 11th ult., was held at the Thatched-house Tavern, a meeting of subscribers to the Wilkie Testimonial, for the purpose of finally resolving upon the best method of doing honour to the memory of the late Sir David Wilkie. Among the gentlemen present were the Right Hon. Sir R. Peel, Sir M. A. Shee, the Bishop of Llandaff, Sir Peter Laurie, Sir Charles Forbes, Sir Thos. Baring, Dr. Lander, the Hon. W. Leslie Neville, Mr. Peter Laurie, and Mr. Allan Cunningham.

Sir R. Peel was, at one o'clock, called to the chair; when he stated that he believed every gentleman present was well acquainted with the object of the meeting, and that it was to select what should be considered the most suitable memento to the distinguished talents of their late revered friend and countryman, Sir David Wilkie. He apprehended that the most regular course for him, in the first place, to pursue, would be to read to the meeting the resolutions passed at the last general meeting, held in August last. Although the committee were fully authorized to carry out the objects of a testimonial to Sir David Wilkie in any way they thought proper, still they were bound, he thought, by the resolutions of such meeting to erect a statue. He (Sir R. Peel) was not aware that they were bound to expend the whole sum raised for that purpose; and therefore it would be competent for any one to propose that day, if he thought proper, that some portion of the subscription should be expended in a testimonial of any other description.

The resolutions of the previous meeting having been read,

Mr. P. Laurie stated that he had the pleasure to announce, as joint-treasurer with Sir P. Laurie, that the amount of subscriptions, up to the present time, were £1903 15s., of which sum £1555 13s. 6d. had been already received by them. He (Mr. Laurie) had no doubt but the remaining, or unpaid amount of £377 1s. 6d. would be promptly paid, and that, taking into consideration all further contemplated disbursements, they might with safety calculate upon the sum of £1600 to be applied solely to the purpose of a testimonial to the late Sir David Wilkie. (Hear, hear.) He had forgotten to observe, that amongst the contributions, the British Institution and the Scottish Society, in both of which Sir David Wilkie was a most distinguished member, had munificently subscribed the sum of 100 guineas each to the testimonial (hear, hear); and it had been suggested that it would be advisable that one or more medals should be introduced, to be called the Wilkie Medal.

Sir P. Laurie said, he considered that the sum of £1200 would be sufficient to erect a statue, either of marble or bronze, to Sir David Wilkie in the National Gallery; and he would suggest that the remaining £400 be appropriated to the institution of a medal in the Scottish Society and British Institution, to be called the Wilkie medal.

Mr. A. Cunningham trusted that they would not think of starving the statue for the sake of the medals. He thought that the sum subscribed was not more than sufficient for the erection of a statue worthy of the merit of Sir David Wilkie. (Hear, hear.)

The Chairman said of course he did not wish at all to say anything that might influence the meeting, but his strong opinion was, that £1600 ought to be applied to the erection of a statue. He thought it ought to be a work creditable to British Art; and he did not think that they ought to expect an artist of distinguished merit to take it without being fairly remunerated for it. (Hear, hear.) Ambition in the artist, and a desire to distinguish himself by having his name coupled with that of Wilkie, might induce him to undertake the work for £1200; but then, they must all deeply regret his not being fairly remunerated. (Hear.) It would cause the statue to be unworthy of the name of Wilkie. (Cheers.) This statue would be the first thing strangers and foreigners would look at, as the monument of one of the greatest of British artists; and he should be very sorry if that monument did not sustain the reputation of British Art, and therefore he thought certainly that £1600 was not at all too much; indeed, he should be unwilling to refuse £2000. (Hear, hear.) His own opinion was, that the statue should be as worthy of the artist as possible.

Sir P. Laurie took the liberty of suggesting that the resolution should say the amount of subscription, specifying the sum of £1600, as they might obtain more than that sum.

The Chairman said he thought the resolution ought to be worded, that the whole sum collected should be appropriated to the erection of a statue, as a question might arise if the specific sum of £1600 was named, and they got £1700, of how they were to appropriate the remaining £100.

The Bishop of Llandaff said that the authorities of St. Paul's cathedral would not allow any statue to be erected in that cathedral unless the artist was paid a minimum price of £1000, therefore he thought that the sum of £1600 could not be considered too much.

The Chairman then put the resolution, which, it appeared, had been previously moved by Sir P. Laurie, to the effect that the amount of subscriptions be applied to the erection of a statue.

The Chairman said they had then to consider a most important question, namely, to whom the execution of this work was to be committed, and what steps they should take with a view to the selection of an artist to whom the work should be entrusted. This was the next question they had to consider.

After some discussion the appointment of a sculptor was deferred until a future meeting of the Committee, which was determined for the 2nd inst.

We cannot help remarking and lamenting the continual divisions that take place in all committees charged with the direction of public works of this kind. An impression is gone forth, that the artist is virtually determined upon—all but publicly appointed to the work—yet others are invited to compete; should this turn out to be the case, is it just in this committee to trifle with the valuable time of artists? Should it be so, what a farce is all competition under such auspices!

ROYAL IRISH ART-UNION.

THIS Society has progressed most marvellously. The lists, which closed on the 30th of June, gave the amount of subscriptions for the year 1842 at about £3500, an increase of nearly double the sum collected last year, and about five times that of the year preceding. Much of this success is attributable to the issue of the print of 'The Blind Girl,' engraved by Mr. Ryall in a very masterly manner; and which is certainly superior to any work of Art hitherto issued by an Art-Union Society in this country. The print now in progress will be greatly superior to it, considered as a work of Art, and also in reference to the interest of the subject; moreover, it will be a line engraving. The etching is rich in produce; and an impression will, we have no doubt, be of much greater value than the guinea it will cost. We understand that plans are in operation for rendering this branch of the Irish Art-Union really serviceable to the cause of Art, and that, ere long, engravings of a truly NATIONAL character will be announced as "in progress;" the committee not desisting to content themselves, and satisfy the public, by multiplying mere water-colour drawings, which are but little calculated to advance the great purpose of the Institution.

The Committee of the Irish Art-Union have, very properly, resolved upon destroying the plate of the 'Blind Girl,' when the stipulated number of prints have been taken from it. This is keeping faith with the subscribers, and preventing the issue of bad impressions. The copper has yielded above 1300; and the print having become rare has increased in value. Confidence is thus established; and there can be no doubt that to this circumstance, mainly, this augmented list is to be attributed.

The project was, however, strongly opposed; a very warm discussion took place upon the subject; but the following resolution was ultimately carried:—

"Resolved—With a view to the keeping strict faith with the original subscribers of the Royal Irish Art-Union for the years 1839 and 1840, who have each received an impression from the steel plate of 'The Blind Girl at the Holy Well,' that said plate be now destroyed, to prevent the possibility of the print getting into general circulation at any future time; and also to satisfy the sub-

scribers at large that, with the exception of a few complimentary impressions, such as those voted for presentation to her Majesty the Queen, Prince Albert, &c., no one but an original subscriber has or can become possessed of that print, as by a rule of said Society established."

The Committee have, we repeat, acted not only in strict honour, but in perfect wisdom; and have, by this act, gone far to establish the Institution. To the hon. sec., Stuart Blacker, Esq., we have had occasion to make frequent reference. To his exertions we are indebted for the existence of this Society; and to his zealous and persevering industry we are to attribute its present high and palmy state.

Unfortunately, however, the supply is not equal to the demand. A sum of about £3500 has been contributed, in guineas, to be expended in the purchase of pictures exhibited in Dublin; and the exhibition from which the selection must be made is now open in the gallery of the Royal Hibernian Academy. A leading feature in the plan of the Art-Union is to encourage native talent by the purchase of works by native artists. This is, in all respects, just and wise; but they do not, as the Scottish Society does, exclude the works of artists of England or Scotland. Notwithstanding that this fact is extensively known, the contributions of English and Scottish painters have been singularly few: we notice, indeed, in the collection, the works only of Creswick, Stark, Pyne, Clatter, J. J. Wilson, the Wilsons, sen. and jun., and two or three others whose works *have each and all been purchased by the Society*. But even these artists have not sent to Dublin their best works; having transmitted, we believe, without exception, pictures that have not found purchasers in places where they have been previously seen. On many accounts this is to be lamented; chiefly because it forces upon the Committee the necessity of expending their money in buying works that are comparatively worthless.

The Royal Hibernian Academy have long been proverbial for doing nothing to promote the Arts in Ireland. They are the only body of the kind in Great Britain, who receive an annual grant from Government—a grant of £300 a year; and their gallery and apartments (a very handsome and convenient structure) they hold rent free; the building having been erected for them by a patriotic gentleman, an architect of Dublin. The Society consists of 12 members and 10 associates; and with some two or three exceptions, they are painters of the veriest mediocrity. A few years ago, when the Arts were in a low state in Ireland, and there was neither public encouragement nor public recompense for their professors, this was an evil of which it would have been scarcely just to complain; but during the last three or four years, the popularity of the Irish Art-Union has made the Arts popular, and a large annual sum has been subscribed to reward the labours of the artists. Yet the results have been by no means satisfactory—there has been little or no perceptible improvement in the Institution, and no one man of great ability or good promise has arisen out of the fosterage of the country. On the contrary, some men who were formerly members, but are now pursuing their profession in London, seem desirous of cutting all connexion with it; and appear to have scrupulously withheld their contributions from its annual gatherings.

This is greatly to be deplored; the members are content with achieving mediocrity, because it is rarely contrasted with excellence; and the inevitable consequence is that there will be no important improvement.

Our remarks will be idle if they do not stimulate the better Irish artists to exertions for the arts in Ireland; and almost equally so if they do not stir up the English painters to contribute to these annual exhibitions—so as to create a right spirit of rivalry, to show good models, and to instruct the public mind in appreciating what is excellent, that inferiority may be neither desired nor tolerated.

We shall in our next offer some comments upon the Exhibition, selecting for observation such of the pictures as are prominent for something approaching "the good," amid a mass of inferiority.

THE BRITISH INSTITUTION.

EXHIBITION OF THE WORKS OF THE LATE SIR
DAVID WILKIE, R.A.

This is to the public the most interesting, and to artists the most profitable exhibition that has for years been submitted to them; indeed, since the works of Reynolds and Lawrence were collected and simultaneously shown, we remember no similar exhibition equal in attraction. We find here works from the earliest to the latest period of Wilkie's career, wherein we trace not his progress to excellence—for he attained to it at once—but those changes in his method of working, which, although the result of greater confidence, were not productive of improved effect; as also a radical change in his style of subject, effected with an ardent wish to base his fame upon something morally higher than domestic painting. Most of his famous pictures now hang on the walls of the British Institution (with the exception of those in the national collection, and one or two others); an exhibition which, in a late number of the ART-UNION, we expressed a hope to see, before, we believe, it was determined upon by the governors of the Institution. The world is familiarized with every one of these compositions by means of engraving; but this is not enough to the artist, whose inquiries extend to colour, handling, &c., and the many niceties which they involve; nor to the lover of Art is the mere sight of these extensively circulated prints enough, for we cannot well conceive one who, possessing an engraving from any particular picture, would not embrace a convenient opportunity of examining the original. Such reasons alone will render this a memorable exhibition. We have of late seen much of Wilkie in every style which he practised; and all must concur with us in the opinion, that had he not in earlier times produced better pictures than those of which he was more recently the author, never had he achieved the high place he occupied in the consideration of the world.

This assemblage affords an opportunity of collating the works of all the periods of one of the most celebrated men that ever practised painting—an occasion which, with all its attendant circumstances, has never been surpassed in interest to those who appreciate such qualities as those whereby Wilkie rose to eminence.

In saying that Wilkie attained at once to excellence, we mean not, be it understood, that he did not graduate from bad to better and thence again to perfection, but we mean that his advance had in it none of the halting of ordinary progress to excellence. His earliest picture in the present exhibition bears date 1802, and is a production as indifferent as might be expected of him at that time. We cannot, in these pictures, recognise a variety of styles: a style requires to be confined by more than one picture painted in a particular taste. There were but two great epochs in Wilkie's professional career, in the former of these he was great and alone, and it was then that he secured such a hold of the affections of his countrymen, that although he forsook himself, their love yet abode with him, and they themselves knew not its strength until death divided him from them. As the tribes of old forsook their own salvation so he forsook himself, and like them set up unto himself idols of wood. We may, changing the time, apply to him the stern truth of Cicero, "*tanti fuit aliis quanti sibi fuit*;" but although he thus, like the shadow in the Persian fable, passed by his own substance, he was yet followed for what he had done. When he had produced even some of his best pictures, his experience in oil painting was comparatively nothing; we find him, therefore, in his early works casting about and feeling for the best methods of expression; he certainly found it, but like all true genius he was never satisfied with his own work. Some of his first pictures have a strong leaning to the Dutch style, yet they all differ, and succeed each other in the manner of some modern novels, as "*Hardness, by the Author of Softness*," and *vice versa*. Take the exhibition, however, as a whole, there is no modern school of Art that can muster a similar collection with even one picture comparable to some of these. A chapter were necessary to do justice to each of Wilkie's famous productions—they are so well-known that we attempt, in the little space we can

devote to them, to do little more than enumerate them.

No. 1. 'King George the Fourth's Entrance to his Palace of Holyrood House, the 15th of August, 1822,' painted in 1830; her Majesty. This picture partakes much of the latter method of the artist, but is by no means so free and so abundantly glazed as subsequent works. It contains a multitude of figures, but all subservient to that of the King, who wears a military uniform. The keys of the Palace are presented by the Duke of Hamilton, first peer of Scotland; and on the right of the King is the Duke of Montrose, Lord-Chamberlain, pointing to the entrance of the Palace, where is stationed the Duke of Argyll in his family tartan, as Hereditary Keeper of the Household. Behind the last is the crown of Robert the Bruce, borne by Sir Alexander Keith; and on the left of the picture are the Earl of Hopetoun, near to whom is Sir Walter Scott in the character of historian, or bard. The likenesses are striking to a degree, and the Duke of Argyll, wearing the tartan of his clan and the ensigns of chieftainship, is a most noble figure: the Highland garb sits well upon him, and seems not to have been assumed merely for the nonce.

No. 2. 'The Siege of Saragossa,' painted in 1828; her Majesty. Better known as 'The Maid of Saragossa,' and familiar to the art-loving public through the engraving. Many conflicting opinions have been pronounced on this picture, but we cannot concur in those which would depreciate its merit in any marked degree. 'The Maid of Saragossa' was not beautiful, but, like Waverley before his aunt Rachel, resolved that he should see the world, Wilkie also has endued *Ais* heroine with grace and beauty, and very properly so; indeed, he seems to have filled his mind with the spirit of the lines, beginning—

"Ye who shall marvel when you hear her tale,
Oh, had you known her in her softer hour," &c.

The picture declares a decided and successful effort to break away from the domestic style of the heads prevalent in other works. The movement and passion of the figures—the instant so well defined that the spectator awaits breathlessly the report of the gun, and other important matters—sink into nullity all subordinate faults.

No. 4. 'Her Majesty Queen Victoria,' painted 1841; Sir Charles Forbes. This is a full-length portrait, a style of Art which Wilkie's friends wish he had never adopted. It is embrowned with that fatal glaze which seems to send all these portraits into their own backgrounds.

No. 9. 'Her Majesty Queen Victoria at her First Council,' painted 1839; her Majesty. This picture must be so fresh in the public remembrance as to require no particular description; it is, however, remarkable, that wherever we find, in these works, portraits constituting anything like a subject, they are always better painted than if the same heads had formed individual portraits. We should have liked to have heard this anomaly accounted for from the lips of Wilkie himself.

No. 10. 'John Knox Preaching,' 1832; Right Honourable Sir Robert Peel, Bart., M.P. We are glad of having had such an opportunity of examining this picture as is here afforded. It will, at once, strike the spectator that in the engraving there is a higher light thrown on the Queen than is found in the original, even allowing for the sinking of colour, &c. The glazing matter lies in welds on some parts of the surface, and many of the background heads are flattened into the canvass by it. In painting this picture, Wilkie seems to have been actuated by a determination to show that, although he painted domestic scenes, he was not unfitted for a higher walk; there is everywhere evidence in the work that he felt himself driven to this in what he, perhaps, deemed self-justification. Like all things which are good it has its declaimers, but these are not to be heeded; every competent judgment must admit it to rank with the very best of its kind.

No. 11. 'The Penny Wedding,' 1818; her Majesty. This is the most remarkable of the last pictures painted by Wilkie in his really characteristic manner: all his celebrated works, 'The Blind Fiddler,' 'Distraint for Rent,' 'The Rent-day,' &c. &c., preceded this production. The shadowed parts of the work are not so transparent as the same in earlier works, but it is,

notwithstanding, a first-class specimen of the master.

No. 14. 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo,' 1822; Duke of Wellington, K.G. It is curious to observe how faithfully the *locale* is described in this picture. It is the entrance to the Hospital as it is now, and as it was twenty years ago: there is no change save in some of the actors themselves, who have retired for ever from that and every other stage, for the figures assure us that Wilkie peopled his canvass, in a great measure, from Chelsea. This picture is brilliant and will remain so as long as it hangs together: it contains some of the most expressive heads that were ever designed by an inspired pencil.

No. 15. 'Blind Man's Buff,' 1812; her Majesty. Another of the famous series wherein the great name of the author rests; the picture is in admirable preservation and is distinguished by all the care and nicety of his finest works.

No. 16. 'The Sick Chamber,' 1808; F. G. Moon, Esq. This composition may not be so well-known as many others of the same and a later period; it is, however, second to none in the paths of its narrative.

No. 19. 'The Rabbit on the Wall,' 1816; T. B. Brown, Esq. This picture has lately been purchased at a high price; and if such declaration of its value be compared with the prices of others of the artist's works lately disposed of, it will sufficiently show that the public taste is just in the estimation of them.

No. 25. 'The Errand Boy,' 1818; Sir John Swinburne, Bart. The subject will be remembered as a boy mounted on a very *Morlandian* pony; and having arrived at his destination, is about to draw from his pocket the note which two female figures are waiting at the door to receive from him.

No. 26. 'Death of the Red Deer,' 1821; Miss Rogers. The fat buck is extended on the ground, while the piper (for the scene is in the Highlands) celebrates "the death" with the accustomed triumphal music.

No. 27. 'The Newsmongers,' 1821; Robert Vernon, Esq. This picture was engraved for one of the *Annals*, as were many other of Wilkie's minor works: it consists of a group listening to one of the party reading a newspaper.

No. 28. 'Portrait of Sir Peter Laurie,' Sir Peter Laurie. A three-quarter portrait; the likeness is perfect and the head is among the best of this class ever painted by Wilkie.

No. 31. 'The Jew's Harp,' 1807; William Wells, Esq. A small picture containing only three figures, and in parts somewhat more free than other works of its time. The earnestness of the player is admirably expressed.

No. 32. 'The Bagpiper,' 1812; Robert Vernon, Esq. A single figure, who, unlike most of his calling, wears a hat; but it is sufficiently evident that it is a study from the life, and coloured in a manner as masterly as anything the author ever painted.

No. 33. 'Scene from the Gentle Shepherd,' Thomas Wilkie, Esq. Every figure in the composition is a study from rustic life; but if the artist reach not the sentiment of the poet, he is doubly at fault, since the most common-place incidents described in poetry, come to him with a double refinement. We know of few painters of celebrity less fitted for poetical painting than Wilkie; yet we ought not to speak thus of him individually; for where is there a painter who has not, at some period of his career, attempted a style of Art in which he was in every way unfitted to succeed?

No. 34. 'The Cut Finger,' 1809; W. H. Whitbread, Esq. The flesh shadows in this picture are much more red than we find them in other pictures; and the head of the child is too large; other parts of the composition are sufficiently Wilkie-like.

No. 35. 'The New Coat,' 1807; M. Stodart, Esq. Of the three figures composing this work, the tailor is the most intelligent; indeed, the head is forcible to a degree. The student looks as if he had been baited into dulness by examination—he is at any rate a dull craft, a heavy sailer over the text of Sophocles.

No. 40. 'Benvenuto Cellini and the Pope,' 1841; Henry Rice, Esq. This is one of Wilkie's larger pictures; all of which that contain a display

of drapery will remind the spectator of Rubens' method of dealing with this part of his compositions. Cellini is presenting to the Pope one of his highly-wrought vases.

No. 42. 'The Parish Beadle,' 1823; Lord Colborne. Most of the figures in this picture are in little, precisely what so many of the portraits of this distinguished artist are in large. The manner of the work is so different from those of a better period, that it might be pronounced a bad foreign imitation. The shadows are black and opaque, and, but for some of Wilkie's own children, scarcely should we recognise the authorship.

No. 43. 'The Breakfast,' 1817; Duke of Sutherland, K.G. A much more luminous production than the preceding, consisting of four figures—an elderly couple, a visitor, and servant, all incomparably made out, especially the old lady, who is superintending the making of the tea.

No. 44. 'Distraint for Rent,' 1815; W. Wells, Esq. Certainly one of the most valuable of Sir David Wilkie's works. No language can excel the perspicuity with which the story of distress is told; for every figure is in unison with the whole. This work is so well known through the engraving, that no description is here necessary.

No. 45. 'George the Fourth in Highland Costume,' 1832; Duke of Wellington, K.G.; and No. 46. 'His Royal Highness the Duke of Sussex in Highland Costume,' 1836; her Majesty—are two of the best of the full-length portraits.

No. 47. 'Duncan Gray,' 1814; J. Sheepshanks, Esq. It is to be regretted that Wilkie did not further cultivate this tone of sentiment; for nothing that has ever been painted comes home to the heart with a force equal to this. Throughout these works the narrative is generally aided by action, but here the auxiliary is thrown aside, and the argument is detailed in language intelligible to the most obtuse sense. The distinctive expressions of persuasion, obduracy, and disappointment, place the artist, albeit his picture is neither heroic nor historical, upon a rank with all those who have best succeeded in painting the emotions.

No. 48. 'The Card Players,' 1808; Charles Bredel, Esq. The background is beautifully liquid and transparent, in contrast to which the figures come out somewhat hard. The laugh of the man who holds the best cards is more rigid in the picture than in the engraving.

No. 49. 'Guess my Name,' 1821; Frederick Perkins, Esq. A marked difference is here observable between this and the preceding picture. 'The Chelsea Pensioners' was in progress about this time, but the styles of work in those two pictures bear no relation to each other.

No. 50. 'The Pedler,' 1814; Miss Baillie. The pedler has asked too much for a gown-piece which he is displaying; and the angry remonstrance of the housewives, met by his look of deprecation, is equal to the best things of the artist.

No. 51. 'Queen Mary Escaping from Lochleven Castle,' 1837; E. R. Tanno, Esq. This picture pronounces itself at once one of Wilkie's latter works. There is somewhat too much ceremony for an escape.

No. 55. 'The Rent-day,' 1807; Countess of Mulgrave. An error in the composition of this famous picture is, that the grouping is not sufficiently rounded. All the figures are placed nearly upon one plane. Like the early and simply-painted pictures of the collection, it remains in a fine state of preservation, and must ever maintain the high place it holds in the public estimation. It is true that, like the oysters in the 'Chelsea Pensioners,' it contains contradictions, as some of the tenants wear great-coats and cloaks, while another is exhausted by a harassing cough, all of which would argue that they are paying the Christmas rent; but, on the other hand, the wine is subjected to the process of cooling, a circumstance which points out that it is the Midsummer quarter. These, however, are incidents which, although frequently noticed, are beneath the serious observation of the critic, since they in nowise compromise the value of the picture.

No. 61. 'The Highland Family,' 1824; Earl of Essex. This composition is even more distant in style than in years from the bright and beautiful works, 'The Penny Wedding,' 'Blindman's Buff,' &c. The family consists of a Highlander, his wife, and child; but the "gudeman" looks out of place, being too well dressed for the cottage he inhabits; the "gudewife," too, looks more than the

mistress of the chattels about her; in short, the pair seem to be persons of a higher rank rusticating for amusement. Everything in the composition is kept in shadow, the tones of which are of that heavy and opaque character seen in too many otherwise beautiful productions.

From No. 64 to No. 107 inclusive are preparatory studies, sketches, and unfinished pictures, many of which we recognise as having been disposed of at the recent sale by Messrs. Christie and Manson, as the 'Head of Talleyrand,' the 'Encampment of the Sheik and Arabs,' 'Samuel and Eli,' the 'Turkish Letter Writer,' &c., &c., besides other sketches executed at many periods of the artist's life. Of these one only is a finished oil picture, No. 84, 'The Whiteboy's Cabin,' 1836; Robert Vernon, Esq. It is a large picture, composed of three figures, and painted for distant effect. The subject is one which would have been adapted for a picture for the early series; but how differently would Wilkie have then painted it! The whiteboy is sleeping, while his wife and another female seem to be watching in apprehension of his being apprehended. This production, which, in its kind, is a return to the style of subject which won for the author his high reputation, we cannot help comparing with the works in that style. The cabin and its still-life contents are as they must have been then; the treatment is changed only in light and colour, and the change is not an improvement; but the place, as a whole, is a cabin of the meanest standard—a hovel. Thus we find the quality of interior sunk, while that of the figures is so much raised, that they assert but ill in character with the scene of action. Had this picture been painted a quarter of a century earlier, the figures would have been to the purpose; as it is, they are inconsistently dramatic. Yet the picture is a masterpiece, but not as a Wilkie. The foreshortening of the whispering figure cannot be excelled.

No. 109. 'Portrait of Mrs. Moberley.' Among the larger portraits by Sir David Wilkie, the colouring of this approaches the life as nearly as any we have seen. In many of the female portraits of the collection we find half the faces lost in broad shadows, a most infelicitous manner of painting ladies; but here the face is in a full light, whereby the picture is advantaged far beyond others of its class, but is yet, in other respects, far from ranking as a superior portrait.

No. 115. 'Digging for Rats,' 1811; the Royal Academy. This, we believe, was the presentation picture to the Academy, and although consisting of few figures, and simple in composition, is, perhaps, the finest of its immediate class ever painted. Some urchins, aided by a couple of terriers, are engaged in hunting rats, and the exemplification of eagerness and impatience, as well on the part of the canine as the human kind, is beyond all praise. The background is in clear shadow, and the colouring of the figures is rich and harmonious.

No. 114. 'Subject from Burns' Poem of the Vision,' 1802; James Wardrop, Esq. As a work of Art this production is of no value; it is only to be estimated from associations, and as an early effort of a subsequently great artist. From the youth and inexperience of Wilkie at the time of his painting this picture, we do not consider it open to remark.

No. 118. 'Sunday Morning,' 1805; Countess of Mulgrave. The subject is the preparation for church; the washing of the children, &c.; a home scene so familiarized to young Wilkie that he has rendered it with the utmost fidelity; but the work is like those of others of the same period; some of the heads are too large.

No. 118. 'Village Politicians.' One of the most celebrated of these compositions; but it is to be regretted that it is not in such good preservation as many others equally famous. Anything as forcible as the noisy and emphatic earnestness of the group round the table has never been seen in any work of Art, either prior or subsequent to this; but the colour in comparison with that of 'Digging for Rats,' is somewhat hard and dry. The detail throughout is elaborated to the utmost nicety.

No. 121. 'The Cotters' Saturday Night,' 1837; G. F. Moon, Esq. Another of those subjects which, in earlier years, would have been treated in a manner entirely different. The figures and circumstances are wrought to some grades higher than the images which the verse of Burns calls up;

but from all similar subjects latterly painted by Wilkie, the natural truth and force have been refined away: this we can term nothing but a disease caught by the artist of society, the symptoms of which were most markedly shown in his works; he was looking continually upwards, and seemed to forget the phases of simpler nature. The candle-light effect is admirably painted, although the whole has been flooded with a brown glaze.

No. 124. 'Alfred in the Neatherd's Hut, with portrait of Sir David Wilkie in the background,' 1806; Sir Thomas Baring, Bart. The texture of this is different from that of any other of these works we have had an opportunity of examining, from its being painted on a ticken. Alfred is the most remarkable figure in the composition, which is by no means equal to the domestic histories.

No. 125. 'Landscape with Sheepwashing,' 1817; Sir Thomas Baring, Bart. Remarkable as the largest landscape Wilkie ever painted. The scene is a composition, if we may judge from the circumstance of its having been modified from the preparatory sketch which hangs near it. It is a solid and sensible picture, valuable in its solitary state as the production of a man unrivalled in another walk of Art.

No. 128. 'The Recruiting Party,' 1806; Wynn Ellis, Esq., M.P. This is one of the most Dutch-looking pictures in the collection, and very unlike the 'Village Politicians,' and other pictures that were executed about the same time. It is free in touch, and unambitious in sentiment; indeed, there is an entire want of that narrative which distinguishes even the earliest of these productions.

In addition to the works of the late Sir David Wilkie, there were exhibited others by celebrated artists, to a few of the titles only of which we can afford space. These are—'A Fete Champêtre,' by Watteau; 'Adonis going to the Chase,' Titian; 'Interior,' Teniers; 'Dutch Boors,' Teniers; 'Portrait of Mrs. Robinson,' Sir Joshua Reynolds; 'A Cottage Girl,' Gainsborough; 'Portraits of John Bellenden Ker and his brother Henry Gawler,' Sir Joshua Reynolds.

Beautiful, however, as are some of these and others that hang upon the walls, the great charm of the exhibition is centred in the works of Wilkie; and we congratulate the public and the profession on this opportunity of seeing thus assembled the works of a man who has enjoyed, during his life, a more extended and unaffected popularity than any other artist, whatever may have been his distinction in his avocation.

THE ROYAL ACADEMY.

SEVENTY-FOURTH EXHIBITION.—1842.

THIS portion of our review of the Exhibition was unavoidably postponed last month; albeit our notice has been unusually long. We are aware of having passed by many works advancing claims to consideration, but we yet look forward to other opportunities of rendering justice to merit of every degree.

No. 455. 'A Highland Reel,' W. KIBB. A reel in which the dancers are all men is a heavy affair; there is, however, instead of grace, energy and exceeding emphasis. Nothing in the whole round of models could come up to the action of the figures; we have, therefore, reason to congratulate the artist on their perfect success.

No. 456. 'The Village Oak,' J. STARR. This is surely suggested by the "Deserted Village," though the artist does not tell us so; or has he been reading Crabbe or Bloomfield? for the little picture is in a vein of rural poetry, which moves recollections of all these, and more—of the scenes they describe.

No. 457. 'Remains of the Temple of Koun Ombos, Upper Egypt,' D. ROBERTS, R.A. The charm of these desert scenes, by this distinguished artist, is the perfection of their day-light effect. There is little here substantially picturesque, but the little that there is, is treated in a manner to form a beautiful picture. A few columns are the remains—and the life of the composition consists of some men and camels.

No. 458. 'The Trial of Charles I. in Westminster Hall, Jan. 27, 1648-9,' W. FISK. This work depicts the proceedings of the last day of the trial; and the moment chosen, is that when Lady Fairfax interrupted the court, by exclaiming "Oliver

Cromwell is a rogue and a traitor, and not a hundredth part of the people are in favour of the trial." This incident illustrated in the work created much confusion in the court, and all eyes were turned to the gallery, whence the voice proceeded. Herein should have been the force of the composition; instead of which the interest is broken and divided; in fact the only sign of surprise and movement, is in the action of the colonel directing his men to fire into the gallery. The king is well made out, but rather too conspicuous, a circumstance arising from the court appearing thin. Many of the figures are admirably painted, and acquire value from the care bestowed in making them likenesses.

No. 469. 'A Family Party,' T. ROODS. The method by which this picture has been painted is free and effective. The colour has settled with a transparency which will rather gain than lose with age.

No. 478. 'Portrait of a Lady,' T. ELLERBY. It is coloured even to the life, and carefully made out in all its parts.

No. 479. 'Portrait of Lieut-General Sir John Macdonald,' R. S. LAUDER. The likeness here is particularly striking, and the head is altogether one of extraordinary power and energy.

No. 481. 'The Lesson neglected,' E. A. GIFFORD. An interior with figures and accompaniments, rivaling in finish the *ménage* pictures of the Dutch school.

No. 483. 'On the French Coast at Ambleuse,' H. LANCASTER. A coast-view is somewhat of a trial for a landscape painter; for consisting generally of so little, the want of objects must be atoned for by the finest feeling in leading the eye over the generally flat surfaces of which these scenes are composed. This example of coast scenery has been painted under impressions most favourable to the delineation of such subjects.

No. 484. 'The Watering-place,' F. R. LEE, R.A. The objects in this picture are varied *ad infinitum*—yet familiar as they are, we cannot help yielding to their appeal, when brought forward with such reality as in this picture. A screen of trees, through which we see a cottage, confines us to a vividly painted fore-ground, traversed by a stream of living water, over which is thrown a rude stone bridge. And this is the 'Watering-place' now under notice—a subject which has occupied all the landscape painters, majors and minors, of our school at least once in their respective lives.

No. 485. 'The Covenanters' Marriage,' A. JOHNSTON. The book entitled "The Lights and Shadows of Scottish Life," affords the material for this picture; but the subject is sufficiently national to have dispensed with reference to any descriptive text. Here are seen at a glance all the perils to which the Covenanters were exposed in the exercise of their religion and its ceremonies. The figures of which the group is composed are sufficiently distinct in the outward signs of the inward essence.

No. 491. 'Alfred dividing his last Loaf with the Pilgrim,' W. SIMON. This trait of the wise and excellent king cannot be forgotten;—his queen Elswitha remonstrated upon reducing their slender store to its half; but King Alfred nevertheless shared his all with the pilgrim. The figures are painted with much truth, and the story stands at once declared.

No. 492. 'Fioretta,' R. FARRIER. A picture of a disappointed maiden lamenting, apart from her companions, her lonely state. The treatment is simple, and the figure, like those generally of this artist, is touchingly descriptive.

No. 495. 'An English Dell Scene,' J. WILSON, jun. A snatch of the green-wood glade, selected with taste, and painted with a breadth and effect to do nature ample justice.

No. 496. 'The Tees,' T. CRESWICK.
"Condemned to mine a channell'd way
O'er solid sheets of marble grey."

These two lines from "Rokeby" accompany the title. Surely to be thus "versed" by Scott, and painted by Creswick, the Tees must become a stream as famed in poetry as the renowned Guadalquivir. The water is discoloured by a flood, or in the language of the north, by a "red an jawin' spact." The trees are, as usual, better than nature.

No. 506. 'Meg Merrilies and the Dying Smuggler,' R. S. LAUDER. The artist has thrown much of the spirit of the text into his impersonation of the gipsy sibyl; but the picture generally

is not so forcible as others he has recently produced.

No. 507. - - - C. W. COPE.
"The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made."

When Goldsmith penned these lines, it did not occur to him that he would ever be so fatally misconstrued as in this picture, wherein we find a pair of lovers under the hawthorn, and side by side with them a triad of ancient village gossips, discussing the contents of a newspaper. Either group would have sufficed for the picture, but thus brought together, they destroy each other like two antipathetic chemical principles.

No. 510. 'Broeckenhaven, a Fishing Port on the Zuyder Zee,' E. W. COOKE. Art has done everything for this picture, for the subject is sufficiently barren. The artist has essayed to give interest to a scene where little occurs save a breakwater of piles; and has succeeded to admiration. A vessel is leaving the harbour, and this object is a real and substantial representation.

No. 514. 'The Giaour,' C. DU VAL. The style of this work is classically severe: it is a picture of deep passion, wherein everything is kept down to give effect to the head; the lights of which are coloured with truth, but the shadows are rather affected.

No. 519. 'The Earl of Cardigan,' F. GRANT. The largest canvass we have ever seen from the easel of this artist. This portrait is equestrian, and Lord Cardigan wears the rich uniform of his regiment. The horse is in spirited action, to account for which, the background reminds us of a field-day. It is, on the whole, a grand effort, which cannot be pronounced otherwise than perfectly successful.

No. 523. 'The Sunny Days of Old,' W. S. P. HENDERSON. Dante affords the subject of this picture—it is the well-known story of Francesca da Rimini: the lovers are seated, and, of course, reading, but they might have been circumstanced more according to the feeling of the poetry. In the heads there is much intelligence, but the drapery wants clearing up.

No. 525. 'Termination of the Ravine leading to Petrea, or City of the Rock, the ancient capital of Arabia Petrea, and the Edom of Scripture,' D. ROBERTS, R.A. On each side towering rocks shut in the view of this approach to the city of the rock. A few figures are thrown in to show by comparison the height of the masses that rise over the rugged and winding path. In the distance a thin stream of water descends from one of the cliffs, and by a sinuous course finds its way down the ravine to the supposed position of the spectator. The foreground is in shadow, and contrasts well with the other parts of the picture, that are lighted by the sun.

No. 527. - - - R. DADD.
"Come unto these yellow sands,
And then take hands,
Curt'sied when you have and kissed,
(The wild waves whist)
Foot it feathery here and there,
And sweet sprites the burden bear."

Accustomed as we are to see the poetry of Shakespeare painted, we are taught to look for nothing beyond the powers and substance of mortal beings, in the compositions declared by their authors to embody his conceptions. The gnomes, sprites, and fairies which we have seen drawn after the works of our great dramatist, have always been more akin to ourselves than to that world whence have dropped the creatures that move in the "Midsummer Night's Dream" and the "Tempest," for our poetry in art generally partakes more of the living model than of the ideal. These remarks are drawn from us by the present picture, which approaches more nearly the essence of the poet than any other illustrations we have seen. The "sweet sprites" have joined hands, and are footing it in a manner to show that they are not of this earth. The thought has its source in the purest sentiment, and it is wrought out with much modesty; but the author will do well to guard against the prevalence of the colour of the figures. The picture is fraught with that part of painting which cannot be taught—in short, the artist must be some kind of a cousin of the muse Thalia.

No. 528. 'La Maladie Decouverte,' S. DRUMMOND, A. A young lady, extended on a couch, has been suffering from some malady difficult of discovery; on a visit, however, from the physician,

who with her mother enters the room while she is asleep, the cause of the illness is found to be a letter which lies open by her side.

No. 529. 'Dominican Monks returning to the Convent—Bay of Naples,' W. COLLINS, R.A. The convent is situated on a rock overhanging the sea, but the view here presented is from the foot of the acclivity, which the monks are about to ascend. The sea and sky of this picture are extremely beautiful; the atmosphere of the one and the marine effects of the other are the perfection of Art.

No. 530. 'Portrait of the Right Rev. Dr. Wiseman, Bishop of Melopotamus,' J. R. HENBERT, A. The severity of the style of this work will lead the spectator to the conclusion that the artist is vying with the great names of an earlier period of art. In the head Mr. Herbert rejects all the trick of portrait painting; it is distinguished by a solidity which throws us back upon ourselves, seeking for "reasons," and "upon compulsion, too; for it is absolutely all argument."

No. 531. 'My Grandmother,' M. CLAXTON. Portrait of a child in an old-fashioned costume: it is brilliant, and comes forward from a well-managed background.

No. 533. 'Returning from Market,' J. C. TIMBRELL. A single figure made out against a sky background, by a very well judged arrangement of colour. The picture is high, but it seems skilfully painted.

No. 535. 'The Death of Romeo and Juliet,' H. PICKERSGILL. The death of the lovers is clearly told; the artist, in disposing them in death, has felt the circumstances of their sad fate. The vault is well painted; but the most valuable point in the work is the head of the old man.

No. 536. 'Faint Heart never won Fair Lady,' N. J. CROWLEY. A proverb which, under patient treatment, would afford abundant matter for an excellent work. Much power is displayed in the manner in which it is here illustrated, but we would have seen it invested with a more refined sentiment. The artist sees his shadows generally too black; this, in practice, gives a heaviness to pictures which nothing can relieve.

No. 537. 'Who'll serve the Queen?' R. FARRIER. Some boys are reading a bill which has been posted up to signify the want of recruits. This is a picture in the genuine style of the artist, painted with perhaps less brilliancy, but not less character than we have seen in others of his works.

No. 538. 'Scene from the "Bourgeois Gentilhomme,"' T. M. JOY. The scene is between Mons. Jourdain and Nicole; the former delivering to the latter, with respect to her work, a caution, which is received by her with the "hi, hi" of the text ably depicted in her countenance.

No. 539. 'Morning on the Beach at Hastings,' A. CLINT. This little unassuming picture is characterized by infinite sweetness; it is warm and mellow without glare, and

"Its light is sunshine and its shadow shade."
No. 541. 'Portrait of Sir Thomas Baring, Bart.' J. LINNELL. A work admirably adapted for engraving, as then its manner and colour would be sunk.

No. 548. 'Cromwell discovering his Chaplain, Jeremiah White, making love to his daughter Frances,' A. EGG. The chaplain is on his knees, grasping the lady's hand, and this Cromwell sees as he enters the room from behind the arras, which hangs before the door-way. We are not to believe Frances Cromwell accustomed to many such protestations, therefore would it have been better had she received the vows of Jeremiah White with something more of emotion. The rage of Cromwell is too dramatic, and his daughter is too much dressed; but the manner of the chaplain is earnest enough.

No. 549. 'Deer-Stalking,' T. DUNCAN. This picture contains two portraits in a Highland landscape, accompanied by all the circumstances of deer-stalking. One of the figures is disproportionately too long; it may be the portrait of a very tall man, but the artist should have qualified the figure in such a manner as to preserve the resemblance, without conspicuously offending against proportion.

No. 550. 'An Old Water Mill—approaching Shower,' J. WILSON, jun. The materials of this landscape compose admirably. The whole is in shadow, and it must inevitably rain, for the teeming clouds are already riding up on the wind.

No. 554. 'Alfred Montgomery, Esq.,' J. WOOD. A portrait distinguished by an excellent taste; everything is subservient to the head, which is brought forward under the best principles of Art.

No. 556. 'Heroes of Waterloo,' J. P. KNIGHT, A. The subject of this picture is the reception by the Duke of Wellington of his guests, on an occasion of the anniversary of the Battle of Waterloo. In looking at this enterprise (for such it is, duly considered), it must be remembered that the artist has not been able to deal discretionally with effects, but every head and figure was to be brought forward, individual resemblance being the grand object. The number of portraits of which the picture is constituted is upwards of thirty; the treatment and posing of which has been, as can easily be imagined, a business of much labour and study. As many of the likenesses as are known to us are striking to a degree; and with respect to the style of execution, it is such as courts examination.

No. 371. 'Ruth and Naomi—Portraits of a Lady and her Daughter,' H. L. SMITH. It is a singular taste that has dictated this manner of circumstancing portraits. The artist in his view of it has invoked the spirit of scriptural illustration; and if the heads be wanting in apposite force, he is by no means in fault. The design is distinguished by much of the greatness of classic art; and in such parts as require perfection of drawing, the play of line is in the highest degree graceful.

OCTAGON ROOM.

No. 1204. 'A View on the Rhine,' C. R. STANLEY. The scenery on the Rhine is different from that of every other river, and any acquaintance with its character leaves an impression never to be obliterated. Every river has its own features, and those of the Rhine are, at the water's edge, the Rhine towns and villages, and on the towering cliffs such castles, or the remains of such, as those of Rolandseck and the Drachenfels. This view is perfectly Rhenish, and executed with much care.

No. 1210. 'Portrait of an Officer of the Blues,' W. YELLOWLEES. The figure is standing in an easy position, and represented of course in the uniform of the regiment; the head is well painted, and establishes at once an understanding with the spectator.

No. 1213. 'Near Woodbridge Farm, Wiltshire,' T. F. WAINWRIGHT. A small and unpretending landscape, having the high merit of resembling nature very closely.

No. 1214. 'Sonning Oaks, near Reading,' E. HAVELL. Under this title we find portraits of two or three children and a large dog: parts of the picture are carefully painted, but for want of gradations of light the figures are hard in the background.

No. 1217. 'The Return from Gretna,' T. CLATER. A hasty marriage having been contracted, the pair are returned from Gretna, and the lady supplicates forgiveness of her father. The description is terse and leaves nothing untold, and the composition of the picture agreeable.

No. 1218. 'Chaucer with his friend and patron, John of Gaunt, and the two sisters, Catherine and Philippa, their wives,' W. B. SCOTT. Judging from all that can be seen of this work it merits a lower site than that in which it has been placed. The composition seems well-balanced, the colour harmonious, and the figures well-charactered.

No. 1220. 'A Coast Scene,' A. B. MONRO. The view is of a flat shore entirely without incident; but the force of the picture lies in "the stormy afternoon," which is dull and cloudy, apparently wet; and the sea is driving before the wind, in a manner to indicate that it will be "worse before it is better."

1224. 'Summer,' H. J. BODDINGTON. A green lane overhung with trees; painted with a care which amounts to sharpness and niggling. Some shaded portions of the foliage are full and rich, but the manner of the near trees is not an improvement upon what we remember of previous works of this artist; the whole, however, composes admirably, and the general effect evinces a fine feeling for this style of art.

No. 1226. 'The Timber Barge,' J. TENNANT. A work in which the most simple management has been followed by a most beautiful result. The picture glows with a warmth of tone, reminding the spectator of Cuypp; the bright sky repeats its colour in the water, and at length mingles its tones with the distant land with infinite harmony and

sweetness. A barge is moving slowly up the stream, on the shore of which, a little higher up, a horse is in waiting to tow it.

No. 1227. 'Interior of Penshurst Castle, with Portraits,' A. MORTON. This is a room with figures, furnished in the modern taste, but not so well executed as other works we have lately seen by the same hand.

1228. 'The Temple and Acropolis of Corinth,' W. LINTON. A work of high merit, signalized by many of the rarest beauties of landscape art. In the middle distance are the remains of a temple, the columns of which come off from the distant sky with astonishing reality of effect. To the near portions of the picture, a solidity is communicated by an admirably managed mass of shadow.

1231. 'Widder Park, on the Teign, near Drewsteignton, Devonshire, with Chagford and Dartmoor in the distance,' E. JEFFREY. The manner of this picture would induce an opinion, that the artist was more accustomed to water-colour painting than oil. The view is extensive and varied; but there is in it an absence of a main purpose, diminishing the value of the materials of the work.

No. 1246. 'Queen Katherine's reception of the Cardinals,' H. COOK. The subject of this picture is found in the third act of "Henry VIII.;" it is one to draw forth the powers of the most experienced in Art. If the artist be young, as we apprehend he is, we congratulate him on the position he has already taken up.

No. 1250. 'Harold the Dautless, Mitchell, and Gunna,' R. R. M'IAN. The figure of Harold, in this picture—

"A knight in plate and mail arrayed,"

startles the spectator, at first sight, almost as much as did the weight of his iron hand the maiden whose glee he wished to hear continued. The composition is brought forward by a firmness of manner which we would gladly see more extensively followed; and the feeling of the lines quoted from the poem is admirably sustained by its general management; indeed, the work is impressed with all the romance of the poetry, much of which lies in the treatment of the female figures; and the drawing of Harold is a fine example of foreshortened effect.

No. 1260. 'Nell and the Widow, Master Humphrey's Clock,' FANNY M'IAN. This passage from Mr. Dickens' work is illustrated in a manner fully worthy of his most pathetic descriptions. Nell and the widow are in the churchyard, the latter shaded by a sombre yew-tree, which imparts solemnity to the scene. A narrow examination of this picture elicits testimony of powers rarely seen in the productions of ladies; indeed, in substantial handling, it is an example that many of our artists might follow, with benefit to themselves and pleasure to their friends.

THE ARTS IN CONTINENTAL STATES.

ITALY.—TURIN.—Professor Rasori's Works.

—Our readers may remember that we described last year a picture by Professor Rasori of Bologna and R.A. of Turin, the subject of which was the first meeting of Buondelmonte with the beautiful daughter of the Donati, the fatal source of the long wars of the Bianchi and Neri in Florence. At the exhibition of objects of the Fine Arts here on occasion of the marriage of the hereditary prince, Professor Rasori exhibited three new pictures, each consisting of a single figure with accessories, but so full of character and expression that each is in itself a history. The subjects are, 'Peter the Hermit,' 'Marino Faliero,' and the unhappy 'Lisabetta di Messina,' as described in Boccaccio's tale. Peter the Hermit is painted as the chronicles describe him, not as he is idealized by Tasso, a robust indomitable old man; and we see expressed in this picture the high enthusiasm that made him believe himself the instrument to execute the will of God. Marino Faliero is also an old man, but the character essentially different. Here also is passion, but deep and repressed, for the head of the Venetian republic was habitually accustomed to conceal what he felt; but in the frowning brow and compressed lip, and the hand that seems unconsciously to crush the paper which contained the writing of Steno, we see the vindictive and indignant spirit of him who was wounded both in his affection and his pride. The unhappy Lisabetta is represented as a beautiful

girl in the deepest grief, but which has not yet lasted long enough to destroy her loveliness. Her tears fall into an urn, that urn contains the head of her lover, which she had secretly dug out of the pit where her brothers had buried after murdering him. Boccaccio says she sat always near this urn and watered it with her tears; there seemed all her thought, as if her Lorenzo were there. The Lisabetta of Rasori is indeed the Lisabetta of Boccaccio, and we cannot praise it more highly. If the Professor Rasori continues to do all his works with such care and taste, truth and conception, he well deserves the title not only of a great artist, but the name of "a philosopher painter."

VENICE.—Agueduct.—M. G. Grimaud, author of an essay entitled "Essai sur les Eaux Publiques et sur leur Application aux Besoins des Grandes Villes," has at last obtained the consent of Government to bring into Venice the water of the river Sile. The length of the aqueduct will be six leagues—four on terra firma, and two on the lagunes. It is a work worthy of the Roman times. The architect and engineer is G. Benvenuti. The works will be conducted by Signor C. Lapito, known in France as having executed the fine canal of the Oise, and having completed the other at St. Maur, near Paris.

FRANCE.—PARIS.—Sculpture.—The historical commission, named by the committee of arts and monuments, has replaced in the absides of the church of Notre Dame de Paris, the statue of the Bishop Matiphase de Bussy, who died in 1304. This statue, of white marble, of the fourteenth century, had been concealed during the revolution in the crypts of Notre Dame, and its existence was made known by M. Gilbert, the keeper of the towers of the cathedral. Matiphase de Bussy was the erector of the chapels of the absides. The historical commission contains, among other distinguished names, that of M. Victor Hugo.

Sculpture in the Louvre.—We have not earlier been able to make some observations on the works of sculpture exhibited this year, and we shall only mention a few of the more prominent ones, premising that it is the general opinion that this fair and noble daughter of Greece was not richly represented in the past exhibition. One of the most important works was the 'Statue of Henry IV.,' executed by M. Raggi, for the town of Pau, and he obtained permission to place it in the court of the Louvre, where it was seen to great advantage. The attitude is easy and noble, the head characteristic, and all the details of the dress and armour are treated with care and talent. There are two excellent models of statues: that of 'Dunois' by M. Durcet, and 'Charles of Anjou' by M. Daumas. From the well-known powers of execution possessed by both these artists, we do not doubt that, finished in marble, both these statues will be very fine. 'La Place,' the mathematician, also a model, is an excellent work, by M. Garraud. There are many good busts—excellent both in execution and faithful as portraits; among them may be named 'Marshal Maison,' by Dantan; various busts by M. Elshost; 'M. Alfred Vigny,' by M. Etex; 'Boissy d'Anglais,' by M. Husson; and the fine busts, which are the productions of a young female artist, Mme. E. Dabufe; three of these are executed in marble, with great truth and expression. There are many religious works: amongst these, five statues of 'The Virgin Mary'—a most difficult subject, no tradition nor type remaining to guide the artist. If our artists do not succeed in these representations, they may console themselves with the thought that Michael Angelo himself was not quite successful in his works on this subject.

'The Judith' of Mlle. Faveau is the object of the most various opinions, some critics find that the moment is unhappily chosen, being that in which Judith fixes the head of Holofernes on a pike to show it to the people; a painful and somewhat revolting act in the detail, and that the frowning brows of 'the Judith' of Mlle. Faveau have an expression of excited anger, which does not belong to the calm and high-minded widow of Bethulia. Others find the attitude, expression, and style of the work, all admirable, and that the small fingers of Mlle. Faveau have more power to animate marble than the strong hands of all the other sculptors—both parties agree in allowing great merit to the execution of this work, which is

called a bas relief, but in fact the figure of Judith advances from the balcony. It is fifteen years since M. Ary Scheffer finished the portrait of Mlle. Faveau; it is a charming picture; the lively and delicate features yet bear the expression of a determined will and powerful imagination; such qualities as have produced in Mlle. Faveau a singular devotedness to the art she selected, and which she has studied with unwearied perseverance during fifteen years of voluntary exile in Italy since that portrait was painted.

'The Psyche and Sleeping Love,' of M. Triqueti is a graceful and charming work. 'The Neapolitan Woman Teaching her Child to Pray,' is a natural and pleasing composition by M. Hussan. 'The Awakening of the Soul,' allegorized as 'a Woman employed in Catching a Butterfly,' by M. Legendre Herald, appears to us also a good work, and there are others worthy of observation; still, as a whole, the exhibition is less strong than usual: we believe, in part, because several of the best sculptors have not contributed, being otherwise occupied.

BEAUFORT (MAINE ET LOIRE), MAY 23rd. — *Statue of Jeanne de Laval.*—Yesterday took place, with great solemnity, the inauguration of the statue of 'Jeanne de Laval,' Countess of Beaufort, and wife of René, Duke of Anjou and King of Naples and Provence. From five in the morning the roads of Angers, Saumur, Baugé, &c., were covered with carriages of every description, horses, and pedestrians; the number of carts filled by working people was very great. We need not trouble our readers with the description of the procession, which was magnificent, nor the speeches made on the occasion. 'Jeanne de Laval,' after the death of her husband in 1430, devoted herself to charitable works; she founded a church, schools, hospitals, and infirmaries. She was the benefactress of the country on a most munificent scale, and in a most liberal spirit. Her school attached to the hospital "for very young children" may almost be regarded as the first infant school. The statue now erected to her honour is by M. Fragonard, a sculptor of distinguished talent. We admire the noble and graceful attitude of the statue: the dress is not strictly in the costume of the times, the mantle only is quite correctly so; the execution is vigorous, one fault only we find, the face has a severe and strong expression, which does not accord with the character of Jeanne universally given in the Chronicles. The statue is of bronze; it is placed on a pillar, whose fine proportions do great honour to the architect, M. Launay Picau. The pedestal contains a fountain, always a great difficulty for an architect, from the necessity of enlarging the pedestal: but it is admirably managed by M. Launay Picau without destroying the symmetry.

Honours to Artists.—The King of France has presented a gold medal to M. Jules Varnier, on account of his brilliant picture of the 'Martyrdom of St. Sebastian,' exhibited at the Louvre this year.

Many promotions have taken place in the royal order of the Legion of Honour; their object is to reward the artists whose works were most distinguished at the last exhibition. M. Triqueti, the sculptor; M. Perrot, the landscape painter; M. Hesse, historical painter; M. Simeon Fort, and M. Gigoux, are amongst those named as promoted.

M. Meyer, marine painter, has received a gold medal from the king for his 'Fishermen on the Coast of Normandy,' and his 'Burning of the India.'

M. Louis Bauderon, author of various portraits exhibited this year, has received the same reward.

The Pope has named M. Raoul Rochette, secretary of our academy, a knight of the order of Constantine.

SWITZERLAND.—GENEVA.—Messrs. Calane and Diday, the two most distinguished painters of this city, have been received in the most flattering manner by the King of the French, who has presented them both with the Cross of the Legion of Honour, on account of the pictures they have this year exhibited in the Gallery of the Louvre.

GERMANY.—PRUSSIA.—BERLIN.—The state Gazette contains a royal command for the establishment of a new order of merit for the sciences and arts. Annexed are the regulations for the

foundation of the order. We shall content ourselves with naming some of the knights—the number of German knights is limited to thirty. Messrs. Metternich, de Savigny, de Humboldt, Gans, de Schelling, de Schlegel, Schöemlin, Tiek, Cornelius, Lessing, Meyerbeer, Schadow, Arago, Chateaubriand, Gay Lussac, Listz, Rassin, Thorwaldsen, Horace Vernet, Ingres, Letronne, Daguerre, Fontaine, Mendelssohn Bartholdy, Thomas Moore, John Herschel.

COLOGNE.—*Antiquities.*—In digging under the foundations of a house adjoining the cathedral, in preparation for the works there, there was found twenty feet under ground, a part of the shaft of a fluted column, apparently of Roman workmanship, of a whitish hard stone, not belonging to this country.

The exhibitions of works of Art, at Prague, Berlin, Frankfurt, and other towns in Germany, have taken place, all exciting much interest, and giving proofs of progress; but we do not give a list of works and artists at present, as we could only give a catalogue, which is neither interesting nor profitable.

GREECE.—NAUPLIA.—Oberst Touret, a French Philhellene who has resided sixteen years in Greece, has undertaken, under the King's auspices, to erect a monument in memory of the Philhellenes who fell fighting in Greece.

AFRICA.—ALGIEERS.—*Antiquities.*—General Bugeaud in his last campaign has discovered many Roman antiquities. Near Aia Tuka a beautiful ancient well has been cleared out; beside it were found many lamps, urns, &c. Shaw considers the Via Ptolemæa to have passed by this place.

RUSSIA.—ST. PETERSBURGH.—*'Isaac's Church.'*—The exterior of the Isaac's Church is nearly finished. The cupola is complete, except some bronze which will be finished in the course of the summer. Until the scaffolding is taken down, the beauty of the building cannot be appreciated. The height is so great that it commands a circumference of six miles, and the golden cupola appears from Cronstadt like a true beacon-light for mariners. Nothing can be more striking than the light of the setting sun reflected on the cupola and the walls; and by starlight the cupola is still bright, especially the higher part of the cross. The marble walls of the four bell towers are nearly finished, and will be so in July. The sculpture and castings for the great front are nearly completed. His Majesty the Emperor has commanded that the metal doors, the design for which is chosen, shall be executed by Professor Jacobi, and that he shall use in their construction his new invention of Galvanoplastic. The doors are to be of very rich workmanship, and their height is fifty-six feet. The building has been examined by the commission appointed for the purpose, who have pronounced it of extraordinarily solid workmanship, and in every respect executed according to the orders given.

Painting in Russia.—We regret to say that the journal devoted to the Fine Arts which was commenced in 1836, and continued, with only a short interruption in 1840, until now, has this year ceased to be published from want of sufficient encouragement. It is the more to be regretted because the flourishing state of the Arts in Russia at the present time seems peculiarly to call for such a publication. The last number contains an interesting sketch of the progress of painting in Russia, dividing the subject into three periods. From the latter part we extract a few sentences, adding some particulars from another source. In the earlier half of this period, our best artists came from foreign countries and bore foreign names; but many settled amongst us, and we do not separate these from the family of Russian artists. Many good works remain, the fruit of the labours of those painters, some of whom were the teachers of academies. Some native painters also belong to this period: amongst these Lossenkoff, regarded as the founder of the Russian school of painting; he entered the academy as a student in 1759, and became professor in 1773. A large picture by him, with a great number of figures, is in the Imperial Gallery at the Hermitage; the subject is the 'Miraculous Draught of Fishes.' In the reigns of the Emperors Paul and Alexander, painting advanced rapidly. Belonging to this period are Chebouieff, who still lives, and is now rector of the Imperial Academy

in St. Petersburg. Vorobieff, Schedrine, Warnet, and others. Vorobieff excels in interiors; four pictures by him are in the gallery of the Hermitage of that class. There are also there pictures by Chebouieff and Schedrine, &c. Of this race of painters many are dead, but some, still living and continuing their labours, see another generation of artists around them, all of the Russian school. The two professors of the Imperial Academy, Bruni and Bassyne, Tyranoff, Moller, Lebedieff, the brothers Cernekoff, and many others, are able painters. Specimens of the works of the greater number are to be seen in the Hermitage. Of Bruloff we do not speak; his genius belongs not only to Russia but to the history of painting in Europe. Many young artists are also rising into eminence—Stupin, Alexieff, the students of the Academy of Painting in Arsamias, and the newly organized school in Moscow. Of the enterprising brothers Cernekoff we shall be able to give hereafter some account.

Imperial Gallery.—Two magnificent pictures are just now purchased for this gallery at Bologna. One is the celebrated 'Madonna' of Guercino, from the Marquis Tanari; the other, a 'Holy Family' by Giacomo Francia, son of Francisco, from Prince Ercolani. Very large prices were given for both.

METROPOLITAN IMPROVEMENTS.

A MOST important step, with a view to the improvement of the metropolis, has just now been taken, and cannot but lead to useful results. On the 15th of June a deputation, comprising Lord Robert Grosvenor, Sir Charles Lemon, Bart., Mr. Gally Knight, M.P., Mr. Wyse, M.P., Mr. H. T. Hope, Hon. Mr. Elphinstone, M.P., Col. Sykes, V.P., F.R.S., Mr. W. E. Hickson, Mr. T. L. Donaldson, Mr. Mills, Mr. Fowler, Mr. George Godwin, jun. F.R.S., Mr. J. Martin, K.L., Dr. Southwood Smith, and several other gentlemen interested in the subject, had an interview with Sir Robert Peel, in Downing-street. The chief object of the deputation was to induce the Premier to turn his attention to an inquiry into the measures which government ought to originate for the improved health, comfort, and convenience of the metropolis; instead of leaving the matter wholly in the hands of private speculators and sectional interests, as is now the case. The immediate steps suggested to him were, to obtain an Ordnance survey and map of London, on the same scale with that of Dublin, lately executed (five feet to the mile); and a report from men of the first ability in the country, on what could be, and ought to be done in London, considered as a whole, within the next 10 or 15 years. Sir R. Peel, with whom was Lord Lincoln, head of the Woods and Forests, assured the deputation of his entire concurrence with their views, and expressed his intention, forthwith, to comply with their requests, and not to allow expense to stand in the way of inquiry. The deputation pointed out a variety of imperfections in the plans proposed to be carried out, in the extension of Coventry-street to Long-acre, the new street from Bow-street to Holborn, and the new street from Oxford-street to Holborn, all of which were caused by the bit-by-bit system of improvement at present pursued. Lord Lincoln promised to use efforts to remedy the evils complained of, but feared the arrangements were too far completed to admit of alteration. We trust speedily to be able to announce the names of the gentlemen to whom the very important duty of preparing the report alluded to will be confided, and shall then return to the subject, and submit a variety of suggestions for their consideration. A general meeting of the committee was held on the 23rd, Mr. W. Tite in the chair, and it was resolved that petitions to the Lords and Commons, pointing out a variety of crying evils and calling for the general report above alluded to, should be forthwith prepared for signatures, in order to strengthen Sir Robert Peel's hands.

SIR JOSHUA REYNOLDS.*

THE fame of Reynolds has long conferred a proud and honourable distinction upon his country. Born at Plympton in 1763, of respectable though humble parentage, he owed his subsequent elevation less to those efforts of genius which take possession of the mind as by a kind of violence, than to an enlarged observation of nature; a deep insight into character, a disposition assiduous, determined, and united to a zeal which ever proposed the highest honours of his profession for his reward. There was always in his mind a contest between the spiritual conceptions of the past, and the dull materialism of his age; he studied, he reflected, he discoursed upon the greatness of M. Angelo and Raffaele—the great style was ever on his lips; the glories of its masters would not suffer him to sleep—yet he subsided into a sphere immeasurably humbler, yet great, by its technical power and inventive spirit. This arose from the influence that things necessary must invariably possess over things chosen; he appealed to an age which had suffered Wilson to starve, and during which the fluctuation of taste was so great, that the widow of Hogarth outlived the interest felt in her husband's works, and was reduced to want, until the interposition of the King secured her an annuity of forty pounds, from the Royal Academy he had founded. The quick sensibility of Wilson was worn unto dejection by the success of the miserable Barret; and even Sir Joshua might have sunk before the influence which encouraged Liotard, had not his calm, patient, unsubdued spirit, his love of Art, and energy in its pursuit, combined with his inherent powers, finally mastered the indifference of his contemporaries, and secured him the consideration of one "who was the first Englishman who added the praise of the elegant Arts to the other glories of his country." In the estimation of his character these facts should be considered; for if he praised works which he did not evince the ambition to rival; if there were no struggle to approach the greatness of M. Angelo, or the might of Raffaele; it was not that the desire was a false fever of the mind, the hectic ambition of the student, but the conviction felt by him through life—that when genius cannot impart its own elevation to the age, it has still a high destiny in the attempt to direct the predominant thought and tendency to greatness. Reynolds succeeded to the honours of Vandyck. He gave to portrait,—truth, character, expression; to attitude,—grace and natural ease; he was forcible, yet chastened; free, yet submissive to rules. He had no competitor in colour, no rival in design; the child's growth was succeeded by the giant's strength, he became more bold and more diversified, and his fame increased with his ambition. He aimed at elevation and refinement; and concealed by this direction his defects; his portraits suppressed the naked nothingness of Kneller, the courtly meretriciousness of Lely; they were instinct with life, chaste in composition, and ceased to reflect the depravity of a court, or the depressing influence of uneducated opinion. We must now consider him less as the artist than the writer on Art. His Discourses have long delighted the educated, and improved the student; they were delivered at the annual distribution of prizes, in the belief that something should then be said to animate and guide attempt, to direct assiduity, and to impart those general rules, which observation teaches, philosophy enlarges, and experience has confirmed. To these much objection has been raised; they have been declared illogical, contradictory, inconclusive; the contributions of Johnson, Mudge, and Burke, blended with his own theories and technical experience. It is easy to condemn; the authorship, however affiliated, is his own. There will be ever a class of men ready to assert—

"Most authors steal their works, or buy;
Garth did not write his own DISPENSARY;"

and the difficulty of reconciling many of his conclusions is overcome, if we reflect, that while he felt the existence of genius, he knew the necessity of study; that to him the observation of nature was the law, industry the prophet, of success. On Compositions so well known it is unnecessary further

* The Discourses of Sir Joshua Reynolds, illustrated by explanatory notes and plates, by John Burnet, F.R.S. London, Carpenter, & Co., 1842.

to enlarge; therefore we shall consider them chiefly with reference to the notes appended by Mr. Burnet, feeling assured that the attention of our readers will be amply repaid by their perusal. When Oxenstiern parted from his son, he is reported to have said, "Go, my son, into the world, and see with what little wisdom it is governed." In a similar spirit, as regards Art, we might add, "Go, young student, into an exhibition, and see with what little consideration, by what actual beggary of thought, many pictures are painted." It is at intervals as if chaos were transformed into colour. A few hours snatched from the pleasures of the day, a month of idleness, a week of occupation, the hurried crude idea, rapidly sketched in, or Art forced by its brilliant trickery of artificial contrast, and masterly power of execution to conceal the vapid imagination which lurks beneath; such are the indications of the minds of many, at once of the highest genius, and the meanest pretensions:—

"Thus bards in Bedlam, long in vain tied down,
Escape in monsters to amaze the town."

But it is said—do not fetter genius; do not limit these early emanations. It is facility of composition. "A facility of composing," says Mr. Burnet, (page 12), "is the ruin of everything excellent; and accordingly we perceive at all times, as the Art declined, that mediocre painters were the most dexterous—expert at gratifying the eye: we look in vain in their works for a happy union of skill and thought; such specious performances captivate the ignorant, whose praises confirm the artist in his vicious habit, and when just criticism removes the deception, he in vain endeavours to deprive his works of a meretricious character, by clothing them with the efforts of study: deprived of their dexterity and fascinating charm of handling, they become heavy and insipid. . . . The emanations of thought succeed best alone; and until a design is considered well in all its various departments, the hand should be withheld from committing it to canvass; for the first sketch often influences, in a great degree, all those that follow." No opposition can be raised to the correctness of these opinions, we apprehend, except amongst those who desire to see the canvass merely a bright contrast to the more varied display of the palette. When the eminent painters of the past conceived a subject, they first made a variety of sketches; then a finished drawing of the whole; after that a more correct drawing of every separate part—heads, hands, feet, and pieces of drapery; they then painted the picture, and after all, retouched it from the life. The pictures thus wrought with such pains, now appear like the effect of enchantment, and as if some mighty genius had struck them off at a blow." (Discourses, page 14.) In the opinions expressed upon many of those by whom pictures are "taken in, cleaned, and done for," to adopt the phraseology most suited to the practice, we cordially agree;—a picture repaired is most frequently a picture flayed—Marsyas without his skin. "As a judgment on Sir Joshua, no works have suffered more in this respect than his own, many of which are *cleaned down*—to the preparation for glazing; and when pointed out as examples of this destructive course, it is impudently asserted that his colours have fled;" fled! yes, doubtless, to escape the persecution of the *spirits* employed against them. But we pass from these,—

"Terra salutaris herbas, eadem que nocentes
Nutrit; et artice proxima sæpe rosa est;"

and proceeding to higher points, we would particularly recommend the reader to the notes "on the modes that exist of bringing our own compositions in contact with those of the great masters;" "upon the higher branches of Art," (p. 28); "and on the necessity of study and labour, to give strength and direction to the efforts of genius." Let those who press forward to claim with eagerness the rewards of fame, remember, that though much will be conceded to greatness of talent, but little is refused to study and assiduity; and that if these alone do not form an artist, without them genius is but a meteoric exhalation, wandering, uncertain, or dissipated by variety of pursuit. In these opinions we are strengthened, not alone by the observations of those who have made the characteristics of genius the subject of moral and of metaphysical investigation, but by facts which the daily observation of life educes, and which the history of literature

and Art in its multiplied variety confirms. The much-debated question, of the existence of taste as a distinct faculty of the mind, and which—

"Is, though no science, fairly worth the seven;"

has been thus considered by Mr. Burnet, with reference to Sir Joshua's conviction of the reality of a standard, by which the mind may be guided in its decisions. "Taste, however nearly allied to genius, seems, by general consent, to be a quality totally distinct. Genius implies a creative and inventive power, which is the highest effort of the understanding: taste is more properly the art of selecting and guiding the efforts of genius, and is the offspring of a sensitive and delicate mind; for though capable of high cultivation, it is originally a part of the physical constitution," &c., &c. To us it appears that taste is originally the intuitive perception of the beautiful, in whatever form it exists: in the modulation of sound; the justness, simplicity, and congruity of ideas; the force, precision, and harmony of their expression; in the varied attributes and majesty of nature, in the storm and conflict of the elements; and the spiritual peace which hallows their repose. Cultivated and exercised it becomes judgment, for it supposes principles, draws consequences, and decides; it is the harmony of the mind and reason, and we have more or less taste as this latter quality exists. Of any abiding accurate standard we are doubtful; taste is the criticism of imaginative excellence, and this must vary, as a rule, more or less by the progress of human cultivation. We must now direct the reader's attention to the Eighth Discourse, upon the effect which we observe in the works of the Venetian painters. "It ought, in my opinion (Reynolds, page 154), to be indispensably observed, that the masses of light in a picture be always of a warm mellow colour—yellow, red, or a yellowish-white; and that the blue, the grey, or the green colours be kept almost entirely out of these masses, and be used only to support and set off these warm colours, and for this purpose a small proportion of cold colours will be sufficient." Upon which Mr. Burnet remarks, and we select but a portion of a long note,— "As I have differed from Reynolds on this subject, and explained my reasons at large in a former work, viz., 'Practical Hints on Colour,' I shall refer the reader to what I have already said, and here only avail myself of setting the matter in a stronger light, more especially as it is a point on which there are many conflicting opinions. The late Sir Thomas Lawrence, in a letter to me, says, 'Agreeing with you in so many points, I still venture to differ from you in your question with Sir Joshua. Infinitely various as nature is, there are still two or three truths that limit her variety, or rather that limit Art in the imitation of her: I shall instance for one the ascendancy of white objects, which can never be departed from with impunity; and again, the union of colour with light. Masterly as the execution of that picture is (viz., the 'Boy in a Blue Dress'), I always feel a never-changing impression in my eye, that the Blue Boy of Gainsborough is a difficulty boldly combated, not conquered. . . . Opposed to Sir Thomas's opinion I might quote that of Sir David Wilkie, often expressed, and carried out in his picture of the 'Chelsea Pensioners'; indeed, one of the sketches which that lamented artist made in Spain, after Titian's 'Apotheosis of Charles V.,' for there the principal light is composed of pure white and celestial blue, surrounded by yellow and grey, while the figures which form the base of the picture are glazed with the richest brown and warm tones. In fact, most painters of landscape, from Titian to the present day, rub in their shadows with rich brown, which they preserve transparent to the last, introducing the cool and opaque colours into the lights and half tones." We should gladly transfer to our pages the remainder of this note did our limits permit, but we are anxious to present to our readers as varied a selection of the matters discussed as may be in our power; we must, therefore, consider the remarks appended to the Tenth Discourse on Sculpture. After some observations, in which we coincide, upon Sir Joshua's opinion, "the familiarity of the modern dress by no means agrees with the dignity and gravity of sculpture," instances of which exist in the statue of the Duke of Cumberland in Cavendish-square, and, to quote Mr. Burnet, "in the pig-tailed Monarch of Wyatt," "et parvis componere magna," in a work at least referable to the

same class, if we may quote it, the elevation in honour of George IV. at King's-cross—
 —“cui turpe caput, cui plurima cervix

Et faciem tauro propior.”

Mr. Burnet gives a very able note, and concludes his annotations with the following remarks, which our readers will peruse with interest, being the opinions of an able and accurate writer upon the works of Sir Francis Chantrey.—“True sculpture, being but a true representation of beautiful nature, affords less scope for criticism than painting, which owes its excellence to a combination of various adjuncts. All dressed sculpture must therefore be a deterioration, as it cannot give harmony of colour as a compensation; and all sculpture must be faulty whose boundary line, taken in mass, is not agreeable, as it wants the assistance of back-ground, in which defective form may be lost.

Perhaps in bust-sculpture a greater union with pictorial effect is allowable; and as we have lately lost one of the greatest geniuses in this department, I shall notice his excellencies in a few words, for though many dispute the superiority of the entire figures of Sir F. Chantrey, none who are capable of judging refuse joining in the universal approbation given to his busts. Beginning life as a painter, he seems to have carried what knowledge he derived from painting portraits into the treatment of his heads in sculpture, as they possess more pictorial effect than any by his predecessors. Those of Roubiliac, which Chantrey praised highly, are deficient in many qualities which Chantrey's exhibit; and in drawing a parallel between them with reference to painting, we should say that Roubiliac's, though giving the finish and delicacy of drawing observable in the pictures of Vanduyck, convey a hardness such as we perceive in the ivory-like flesh of Vanderwerf; whilst the hair is defective from being too much in quantity, which was the fashion of the period, and also from its being too much disturbed and cut into, which destroys the effect of the features. In the works of Vanduyck this is not the case; it not only serves as the frame-work to the countenance, but harmonizes and combines with the features, by enriching and extending their form, thereby giving dignity, and that beauty which arises from pictorial arrangement. The busts of Chantrey, on the contrary seem to possess all the suppleness of flesh, and while they seem blocked out with the massive breadth of the heads of Raeburn, have all the effect and character of the portraits of Reynolds.

The texture and artistical skill in what is termed handling,—the delicate and elaborate finish in some portions, the breadth and soft character in others, will, however, always secure a reputation to the busts of Chantrey, as long as sufficient taste remains in the country to admire the portraits of Reynolds.”

We must here conclude our extracts; we have perused Mr. Burnet's notes with great pleasure; he is a writer of an enlarged experience, of great earnestness of feeling, and of much picturesque power of detail. His descriptions of the effect of colour are in themselves pictures, the compositions of a mind saturated with the perception of the beautiful; and in this respect his style, always clear, ever thoughtful and reflective, becomes warm, eloquent, and glowing. He relieves the dryness of technical detail by his accurate knowledge and its just expression; what is known becomes enhanced in value, what is new is imparted with a free and graceful simplicity of thought. The eye ministers to the mind, but the mind must discipline its impressions, if we would estimate the charms of Nature, or judge with sensibility and knowledge the imitations of Art. A refined taste can be acquired only by observation, experience, and reflection; but as with many the power of observation must be limited, and reflection unexercised, works such as we owe to Mr. Burnet, and notes such as he has appended to these volumes, must ever be of great value to those to whom the love of Art is a refined feeling, and æsthetic criticism, intellectual pleasure. We trust this edition of the Discourses will be appreciated as it deserves; there is an increasing love of the Fine Arts observable in the land, but unless directed by high considerations and accurate principles, its tendency will be to increase bad taste, nourish the propensity towards mere technical excellence, and engender mediocrity. Of the Discourses we

have already spoken; they are singularly indicative of the author's mind: his education in early life was neglected, and at a later period knowledge was derived from conversation. His principles of Art are sound; they rest no less on moral excellence, than upon assiduous study; the style is clear, seldom elevated, but expressive; there is at times a faint recollection of the rich fluidity of Burke and the laboured structure; the ornate colouring and solemn antithesis of the “Rambler.” His temper was even and sedate, manners graceful and alluring, his disposition amiable and kind; even the peevishness of his resignation of the President's office was allied with a kind act. He suffered more in this respect by the poetry of the Earl of Carlisle, and the puerilities of Jerningham, than by the opinion of the time. Of late years a love of censure has been evinced towards his fame; yet time will ratify what opinion still confirms, he was a “GREAT ARTIST and a GOOD MAN.”

PUBLIC WORKS IN PROGRESS.

THE Gallery of distinguished Etonians has received a valuable addition, in the bust of Lord North, presented by Lord Guildford, and executed by Mr. Behnes. The work fully sustains the reputation of this sculptor for his posthumous portraiture. It is finished with the nicest skill, and draped in the robes of the Chancellor. The features are full and expressive, and cannot be seen without immediately reminding the spectator of those of George the Third; for so strong is the resemblance that many worse likenesses of that monarch are extant. A bust of the Duke of Newcastle, intended also for Eton, is in progress by the same artist, and is almost a living identity of the noble original. The latter work is presented by a subscription from Eton.

Mr. Bailey, R.A., has nearly completed the model of a statue of the late Dean Dawson, to be erected in St. Patrick's, Dublin. The figure is seated in a posture of meditation, the head resting on the right hand. It is somewhat beyond the life size, and bears in general treatment a strong relation to the life and habits of the subject. Another important work upon which this gentleman is engaged is a sedentary statue of the late Dean of Ely, for St. John's, Cambridge. Like the preceding, it is in course of being modelled, but not so far advanced. The features of the original seem to have been thrown together by nature, without much regard to the beautiful, but the entire head would demonstrate very strong character of some kind.

THE NATIONAL GALLERY.—The Earl of Lincoln, in answer to a question on this subject, put in the House of Commons, said, that the steps and terrace in front of the National Gallery were nearly completed, and might be opened at any time; but he thought that the convenience of the public would be observed by their not being opened, until more progress had been made in the works of the Nelson Monument.

THE NELSON MONUMENT.—The stone for the statue, intended to surmount the column, is arrived from the Granton quarry, and much as it will suffer reduction in carving, it is yet to be feared that the shaft may be unequal to the support of the enormous weight of the statue, which cannot well be less than twenty tons. Sir Robert Peel, in reference to the progress of the monument, expressed in the House of Commons a hope that those concerned in the management would seriously consider the responsibility they were undertaking, and ascertain what amount of funds were either already provided, or engaged to be provided and subscribed, and their proportion to what would be the actual cost of the monument. This was an important consideration, and one which he hoped would be duly weighed by those concerned.

STATUE OF THE MARQUIS OF WELLESLEY.—We announced some time ago a resolution of the board of directors of the East India Company, determining the execution of a statue of the Marquis of Wellesley, to be placed in the board-room of the India House. This work has been confided to Mr. Weekes, who, in the first sketch for the statue, has properly taken for his epoch that period of the life of the Marquis, at which he was Governor-General of India.

VARIETIES.

ADDITIONS TO THE KNIGHTHOOD.—Her Majesty has been graciously pleased to confer the honour of knighthood on George Hayter, Esq., W. C. Ross, Esq., A.R.A., and William Allen, Esq., R.A.; distinctions which have been the subject of much comment *pro* and *con*; but which have undoubtedly been bestowed with a feeling that, although all these gentlemen do not take the first rank among our artists, yet their various positions were worthy of the honour.

DRAWINGS BY RAFFAELLE.—The Lawrence Collection of Drawings, by the *divine* master, are at last secured for the University of Oxford. We stated some time ago that the price asked for them was £10,000, and that a subscription had been entered into to raise this sum if possible. Lord Eldon munificently offered £3000 in the event of the remainder being obtained. Only £3000, however, could be raised, and it seemed probable that the treaty would go off, when the proprietor of the drawings was induced to alter his price to £7000. Lord Eldon immediately increased his subscription from £3000 to £4000, and the business was done. All honour be to his lordship!

COLOGNE CATHEDRAL.—At a recent meeting of the Royal Institute of Architects, Mr. George Godwin laid before the members some particulars of the recent restoration of the choir of the cathedral of Cologne, and of the efforts now being made in Germany, Rome, and France, to ensure the completion of the building, according to the intention of the original architect. The restoration and adornment of the choir were commenced in 1829, and are but just completed; the expense has been about £40,000. Beneath the whitewash, with which the interior of the choir was covered, they discovered paintings that had originally adorned it, and in which the colours were applied with singular sobriety and judgment. All the ribs and columns have been re-covered with a yellowish plaster to disguise the cold tint of the stone, the joints of the masonry being, nevertheless, left visible. The smooth surfaces of the roof are painted in imitation of *pierre de Tyf*, the ribs are of a darker tint, and are separated by red bands or fillets. The ornaments of the key stones, the capital, and other sculptured portions are gilt with a backing of bright red colour. Angels are painted in the heads of the pointed arches above the triforium. In the cloisters are paintings of figures on a gold ground, and on a blue ground powdered with stars. In the choir are fourteen colossal statues, which have been re-painted, and are described as models of monumental sculpture, and polychromatic decoration. The whole of this extraordinary assemblage of architecture, sculpture and painting, is rendered harmonious by a series of stained glass windows of the 14th century.

AMATEUR ARTISTS' CONVERSAZIONI.—On the evening of May 11th was held at the rooms of Edmund Antrobus, Esq., the President of the Amateur Artists' Society, the last of the season series of these most agreeable conversazioni. This Society, already distinguished by their extreme liberality and brilliant assemblies, do themselves additional honour by the periodical invitation of lady artists and *amateurs*, some of whom contribute works of much excellence to the exhibitions. The members have not been long thus associated, but the spirit with which the whole is directed, and the evident desire of securing harmony and good feeling at all hands, are a fair earnest of the ultimate success of the main object of the Society, viz. a promotion of taste for fine Art. It cannot be doubted that the cultivation of amateur taste must be a benefit to the artist; for, however well an amateur may paint, he is never satisfied with his own productions, but looks to the profession for the gratification of his taste. If, therefore, painting or a genuine relish for works of Art be propagated as a social accomplishment, the artist has much to be grateful for to those who disinterestedly take up his cause: thus on the occasions of these delectable *soirées* the artist and amateur meet on terms of reciprocal advantage. Among the crowd that thronged the rooms were some members of the Royal Academy, and other artists of distinction; and the exhibition was enriched by works to which are attached the names of Collins, R.A., Roberts, R.A., Cattermole, &c. Among the water-colour works were some groups

of flowers, painted by Miss Jane Burgess in a manner promising the highest excellence in this department of Art; nothing could exceed the reality and beauty of these paintings, which belong to a style not sufficiently appreciated because so little understood. In the course of the evening a paper was read "On the present state of Taste in England," wherein occurred observations, to the effect that amateurs generally are too well satisfied with only reading about Art, believing that the mere study of Reynolds's lectures will qualify them for sound criticism—that the practised artist, even after years of labour and study, experiences, at times, a diffidence unfelt by another less cognizant of the real beauties of Art.

THE TOWER.—We have availed ourselves of an opportunity of inspecting a set of casts taken from moulds made on the ancient and quaintly carved inscriptions which exist on the walls of cells and chambers formerly occupied by prisoners within the walls of the Tower. The acquisition under all circumstances of fac-similes of these curious mementoes must have been a work of time, great labour, and expense; and to a lady, by whom the enterprise has now been undertaken, the difficulties must have been proportionably increased. These records of captivity whence the casts have been taken, are distributed throughout apartments in "The Bell Tower;" the Beauchamp Tower, the Broad Arrow Tower, &c.; and among the autographs that occur, are those of Sir William Tyrrel, cut 400 years ago; Anna Boleyn, Lord Guildford Dudley, the Duke of Northumberland, Lord Cobham, Philip Howard, the famous Leicester, who was implicated in the Wyatt conspiracy; the mother of Lord Daruley, Arthur and Edward Poole, Everard Digby, and Henry Walpole, who were concerned in the Gunpowder Plot, Thomas Peverel, &c., &c. These names, and a multitude of others comprehended in the series, are familiar to us from their association with a succession of plots and conspiracies which have occurred in the history of our country, and which very often stand in the place of legitimate history; they come down to us invested with so grave an interest, that the collection must be desirable to collectors of autographs—to persons curious in such matters, and especially to the descendants of those by whose hands the inscriptions were executed. The impressions have been taken by Miss C. E. Wilson, at whose residence, 63, Newman-street, a set of them may be seen.

BURFORD'S PANORAMA OF CABOOL.—The exhibition of this view cannot fail at this particular time to attract crowds of visitors. For distant effects, and purity of tone, it is one of the best of these panoramas we have yet seen. The spectator looks down upon Cabool, the houses of which seem nothing better than an assemblage of cubic masses of baked clay, and from them the eye travels to the barren and stupendous mountains, by which the place is closed in on all sides. The view is taken from the Asha Mahi, the western of the two hills which form its natural defence. The course of the Cabool river is seen dividing the city. On its right bank, stand the greater number of buildings, the principal bazaars, the Chundawul, and the tomb of Timour Shah; together with the Bala Hissar, or fortress of the city; and the royal palace, as also the Koolah-i-Feringee—the European hut. On the left bank of the river is a suburb, and towards the east, the view ranges over a fertile plain divided into meadows, orchards, vineyards, and studded with small villages and the country residences of Afghans of rank and wealth—the distance being closed by mountains backed by the stupendous peaks of the Koh Daman, which is white with eternal snows. Life is given to the panorama by groups, in which appear Mahomed Ukhbar Khan, Abdul Samud, a Persian General, Sir Alexander Burnes, Captain Viekoich, the agent from the Russian Ambassador at Herat, Dost Mahomed, &c., &c.

THE DULWICH COLLECTION.—It has been suggested to publish a series of engravings from the works in this collection, or rather an "engraved catalogue," consisting of spirited etchings executed in the characteristic manner adopted in etching by the respective painters, from whose works they are copied. Those from Both in the delicate manner of his etchings; those from Karel du Jardin, Ostade, Berghem, Rembrandt, &c., in their respective styles, and which are as varied as those of their paintings. Nothing can be more

characteristic of the originals than these beautiful representations of them, stamped by the master's hand. They leave something to the imagination, and allow us to "think" of the original paintings which modern engravings, by attempting too much, abstract altogether from the mind's eye. A work of this nature, in addition to its own intrinsic merit, would have all the charm of novelty; and could not fail to be liberally received. Public taste has advanced sufficiently to appreciate *character* and *texture*; tone and delicate execution alone will not satisfy. Some collections from the gallery were a few years ago published by the late keeper, Mr. Cockburn; but they are in colours, mounted as drawings.

WILKIE'S PALETTE.—James Hall, Esq., brother of Captain Basil Hall, R.N., has lately presented the palette of Sir David Wilkie to the Royal Scottish Academy of Painting, whereon is affixed the following inscription:—"This relic, one of the favourite palettes of Sir David Wilkie, was purchased at the sale of the effects of that illustrious and lamented artist, and presented to the Royal Scottish Academy by Mr. James Hall, May 1842. The palettes of Hogarth and Sir Joshua Reynolds are deposited in the museum of the Royal Academy."

MINIATURES ON MARBLE.—From the "Repertory of Patent Inventions" we borrow information, that thin polished plates of white marble are now strongly recommended, by several French artists, as a substitute for ivory, in miniature painting. The slices of marble are cemented down upon a sheet of pasteboard, to prevent danger of fracture: they are said to take the colour with great freedom, and to hold it with tenacity; and it is obvious, that they are incapable of any change by time, or the effects of heat or damp. Ivory, it is well known, becomes yellow; and, in hot climates, often splits, or warps. It can only be obtained, also, of a very limited size; whereas, these plates of the finest grained statuary marble, can be obtained of any size. Plates of about twelve inches by ten inches are prepared of only about three-sixteenths of an inch thick, and smaller ones thinner in proportion. Marble has been occasionally used, before now, as a plane for painting on in oils; but its application to miniature painting is certainly new, and seems valuable. Marble, according also to the same authority, has been recently applied to other purposes; a beautiful mode of ornamenting it having been lately introduced in Paris. It consists in etching, by acids, deeply into the marble, various designs upon a properly prepared bituminous ground. When the corrosion has gone sufficiently deep, the cavities are filled up with hard coloured wax, prepared so as to take a polish equal to that of the marble, when cleaned off. Drawings thus made on black marble, and filled in with scarlet wax, after the manner of Etruscan and certain Egyptian designs, are said to have a very noble effect, and are applied to tables, panelling, stoves, &c.

SALES PAST AND TO COME.—Mr. Phillips sold on Wednesday, the 18th of May, and the four following days, an important collection of antique gems, the property of the late Allan Gilmore, Esq., of Portland-place.

Among the most valuable lots were the following:—Cammei, 'A whole-length of Bacchus with his Therses,' 13*l.* 12*s.*; 'Pan seated, with his Pipes hanging on a Tree,' 6*l.* 10*s.*; 'A large and fine Head of Cicero,' 6*l.* 15*s.*; 'Head of Charles I.' in high relief, 7*l.* 15*s.*; 'Intagli, a head by Marchant, 13*l.* 13*s.*; 'Head of Cicero,' 7*l.* 7*s.*; 'Ulysses before the Palladium,' 12*l.* 1*s.* 6*d.*; Cammei, 'A head of Cleopatra,' 29*l.* 8*s.*; 'Portraits of Earl Daruley and Mary Queen of Scots,' 16*l.* 16*s.*; 'Bacchus and Ariadne,' 10*l.* 10*s.*; 'Head of Cicero,' 32*l.* 11*s.*; 'Cupid and Psyche,' 15*l.* 15*s.*; 'Head of Ceres,' 8*l.* 18*s.* 6*d.*; 'Heads of Marcus Aurelius and Faustina,' 58*l.* 16*s.*; 'Head of Queen Elizabeth,' 19*l.* 19*s.*; 'Head of Alexander, reverse Darius,' 13*l.* 13*s.*; 'A Necklace,' 15*l.* 4*s.* 6*d.*

BOOKS.—'Galerie du Palais Royal,' 15*l.* 4*s.* 6*d.*; 'Le Musée Français,' 80*l.* 17*s.*

MISCELLANEOUS.—'The Twelve Cæsars' in ivory, 13 others of 'Philosophers and Poets,' &c., arranged in a case, 16*l.* 16*s.*; 'A Miniature Portrait of Louis XIV. when young,' by Petitot, 10*l.* 10*s.*; a Gold-box of ancient workmanship with Portraits of 'Charles I. and box of Henrietta Maria,' 23*l.* 2*s.*; a Massive Gold-box with an Intaglio Head of 'Cleopatra' on the top, 22*l.* 1*s.*; a curious Silver-gilt Cup and Cover of antique workmanship, 173*l.* 2*s.*; a fine Sapphire mounted as a ring, 15*l.* 15*s.*; a Gold Miniature Frame set with fine Oriental pearls, 16*l.* 5*s.* 6*d.*

And on the 31st of May and following day, a portion of the same property:—'The Virgin, Child, and St. John,' Raffaele, 54*l.* 12*s.*; 'The Golden Age,' Georgione, 52*l.* 10*s.*; 'The Holy Family with St. Catherine,' 69*l.* 6*s.*; 'A Landscape,' Cuyp, 110*l.* 5*s.*; 'The Ex-

terior of an Inn,' Jan Steen, 50*l.* 8*s.*; 'The Entrance to an Italian Sea Port,' 57*l.* 15*s.*; 'A Landscape,' Poussin, 63*l.*; 'A Portrait of a General Officer,' Georgione, 50*l.* 8*s.*; 'The Marriage of St. Catherine,' Raffaele, 157*l.* 10*s.*; 'A Sea Piece, with Fleet underweigh,' Backhuysen, 99*l.* 15*s.*; 'A Warm Sunny Landscape,' Cuyp, 105*l.*; 'The Marriage of St. Catherine,' Correggio, 94*l.* 10*s.*; 'The Feast of Love,' P. Veronese, 78*l.* 15*s.*; 'The Marriage at Cana,' P. Veronese, 47*l.* 5*s.*; 'The Cartoons,' after Raffaele, Sir James Thornhill, 367*l.* 10*s.*; 'A Family Concert,' Jan Steen, 63*l.*; 'The Virgin and Child, with St. John, in a Landscape,' Lorenzo Credi, 69*l.* 6*s.*; 'The Judgment Hall, with the Mocking of Christ,' by Di Mazzolino Ferrara, 169*l.* 15*s.*; 'Salvator Mundi,' Carlo Dolce, 168*l.*; 'The Passion of Christ,' an Altar-piece, Sebastian Del Piombo, 318*l.*; 'The Beatitude of the Virgin, surrounded by Angels,' Raffaele, 288*l.* 15*s.*

Mr. Phillips will sell on July 7th a collection of valuable ancient pictures of the Italian and Flemish Schools; among which are some admirable specimens of Sebastian del Piombo, Litalian, Allozi, Gaspar Poussin, and other masters of the highest reputation.

Messrs. Christie and Manson, on the 1st ultimo, sold a collection of sketches by the late Sir David Wilkie, R.A., the property of Mr. Windus, among which were studies for many of his celebrated works. The following realized the prices affixed:—

'Escape of Mary Queen of Scots,' in colours, 15*l.*; 'Sir David Baird finding the Body of Tippecoo,' in colours, 9*l.* 19*s.* 6*d.*; 'Alfred in the Neather's Cottage,' in chalk, 10*l.* 10*s.*; three principal figures in 'The British Morn,' and three others, 12*l.* 1*s.* 6*d.*

On the 17th, a collection of pictures, the property of Harry Hankey Dobree, Esq., deceased, among which the following by Morland were sold for the prices annexed:—

'A Peasant with a Child feeding a Goat,' 31*l.* 10*s.*; 'A Bull-dog and Spaniel disputing for a Sheep's Head,' 110*l.* 5*s.*; 'The Corn Bin,' 255*l.* 15*s.*; 'A Grey Cart-horse and another Horse lying down in a loose stable,' 94*l.* 10*s.*; 'Three Sheep in a Stable,' 233*l.* 1*s.*; 'Interior of an Ale-house with a group of Figures,' 220*l.* 10*s.*; 'Three Pigs eating Cabbage-leaves in a Shed,' 51*l.*; 'A Fishing-boat off Margate Pier,' by Turner, 83*l.* 10*s.*; 'A Fishing-boat pulling off from the Shore,' 164*l.*; 'The Letter of Introduction,' Sir David Wilkie, R.A., 472*l.* 10*s.*

On the same day, the property of Joseph Deasdale, Esq., deceased:—

'Vessels in a Breeze off the Brill,' Kockock, 28*l.* 17*s.* 6*d.*; 'A Squall off a Fortified Town,' Dittus, 33*l.* 0*s.* 6*d.*; 'Fruit and Flowers,' Van Oos, 48*l.* 8*s.* 6*d.*; 'Cavaliers preparing to depart from an Inn Yard,' by Wouvermans, 225*l.* 15*s.*; 'Colonne,' Sir A. Calcott, R.A., 152*l.* 5*s.*; 'Sterne and the Grissette,' Leslie, R.A., 71*l.* 8*s.*; 'The Pricked Finger,' Collins, R.A., 194*l.* 10*s.*; 'A Beautiful Landscape, with Arcadian Shepherds in a Valley,' Sir A. Calcott, R.A., 199*l.* 10*s.*

THE SCOTTISH ART-UNION.

The eighth annual general meeting of the Association for the Promotion of the Fine Arts in Scotland, was held in the Assembly Rooms, George-street, Edinburgh, on the 28th of May last, when, on the motion of Sir William Newbigging, A. Rutherford, Esq., M.P., was called to the chair. The business of the day was opened by a suitable address from the chairman, after which the report was read by the secretary, Mr. J. A. Bell, architect.

Mr. Sheriff Whigham then proposed the adoption of the report, and proceeded to congratulate the meeting on the success which attended the association. It is a remarkable fact, he observed, that there had been realized by the promoters of the Fine Arts in Scotland, a sum not less than £31,000; and that, now, according to the report, they had an income, which he trusted would prove a permanent one, of upwards of £6000. After a eulogy of some length on the laws of the society, the motion of the speaker was seconded by Sir George Macpherson Grant.

Sir Gilbert Stirling moved the second resolution, to the effect, that the committee of management for the year 1842-43 be authorized to make the necessary arrangements to obtain a line engraving of Mr. R. S. Lauder's 'Glee Maiden,' to be distributed among the members for the year 1843-44.

Mr. Douglas Sandford, advocate, seconded the motion.

Mr. Glassford Bell moved a vote of thanks to the committee resigning office, for the efficient discharge of the duties confided to them. He commented pointedly on the difficulties attending the selection of pictures, and then proceeded to point out the advantages of the system pursued by the association. The speaker drew a comparison between the proceedings respectively, of the Edinburgh and London Art-Unions, and concluded by reverting to his motion, which was seconded by Mr. Swinton, advocate.

Sir William Drysdale moved the appointment of the committee, a resolution which was seconded by Mr. Borthwick, after which the drawing commenced.

We cannot concur in the spirit of some of the speeches delivered on this occasion; they had been more graceful without the superficial comparisons which form their substance—"a haggis, God bless her, can charge doon hill"—and nothing is so fluent as argument proffered without the fear of controversy. For ourselves we abstain from lengthened comment on the *animus* of the speeches, but refer our readers to a letter from a Scottish artist on a subject of greater interest—"The Constitution of the Scottish Art-Union." Be it remembered that every Scotsman, when absent from that country north of the Tweed, carries in his heart another Scotland, which, be it in the land of the Southron or of the remote stranger, gladdens or saddens as the news from home raises emotions of pride or otherwise; but without further allusion to the views of the speakers on this occasion, than a hearty concurrence in their good wishes for the continuance of the prosperity which they so exultingly announce—we at once congratulate the Scottish Art-Union on the solidity of its progress. It is sure to make its way upwards; and the list of prize-holders affords ample evidence that it is penetrating downwards into a stratum of society whence incalculable reciprocal advantage must be the result. Prizes were drawn by the under-mentioned subscribers:—

LIST OF PICTURES CHOSEN BY PRIZEHOLDERS OF 1842.

The Title of Picture, Artist's Name, and Price.

Cattle Piece, E. T. Crawford, 25*l*.
The Haunted House, J. C. Brown, 30*l*.
Beach Scene near St. Andrew's, Robert Norie, 11*l*.
On the Coast of Galloway, F. Williams, 25*l*.
Trouting Stream on the Esk, Robert Kilgour, 25*l*.
The Waterside, Miss Stoddart, 20*l*.
Bleaching Green Gossips, W. J. Thomson, 15*l*.
View on the Teith, James Stein, 12*l*.
A Harvest Field, Daniel Macree, 60*l*.
Dutch Gallies and Lugger off Lowestoffe, E. T. Crawford, 20*l*.
Bellringers and Cavaliers celebrating the Entrance of Charles II. into London, on his Restoration, W. B. Scott, 25*l*.
The Last Gleam of Light, Horatio M'Culloch, 130*l*.
Pompeii, C. H. Wilson, 35*l*.
The Enthusiast, J. M. Barclay, 25*l*.
Music, R. S. Lauder, 80*l*.
Distant View of Londonderry, Miss Margaret Nasmyth, 12*l*.
Beach Scene, E. T. Crawford, 30*l*.
Girl and Rabbit, John Robertson, 15*l*.
Sea Piece—Calm, E. T. Crawford, 80*l*.
Miller's House, Saline, John M'Leod, 10*l*.
Study of Pollard Willows, Mrs. Bennet, 15*l*.
A Scene at Newhaven, near Edinburgh, Alexander Fraser, 100*l*.
Aurora, John Ballantyne, 30*l*.
View on the Coast, Lanarkshire, P. M'Laren, 30*l*.
Gateway, St. German L'Auxerrois, J. A. Houston, 6*l*.
Glenarnock Castle, Andrew Donaldson, 18*l*.
Entrance to Ayr Harbour, G. F. Buchanan, 20*l*.
A Study in Arundel Park, Sussex, John Willson, jun., 18*l*.
Loch Ascog, and Ruin, Argyllshire, Andrew Donaldson, 9*l*.
The Pet Rabbit, John Syme, 20*l*.
Distant View of Dunstaffnage Castle, J. Milne Donald, 15*l*.
An Alchemist visited by a Familiar of the Inquisition, 60*l*.
The Martyr's Grave, Alex. Johnstone, 40*l*.
Girl and Fruit, Wm. Rattray, 10*l*.
Lock Vennacher, James Stein, 15*l*.
Moonlight on the Hudson River, North America, A. Richardson, 8*l*.
Coast Scene near Barnbougle, Edinburgh, A. B. Monro, 40*l*.
The First Christian Martyr, by S. Blackburn, 10*l*.
The Looking Glass, R. S. Lauder, 80*l*.
Gossips, J. Graham Gilbert, 70*l*.
An English Pastoral, John Willson, 55*l*.
Daily Distribution of Soup to the Women and Children at a Capuchin Convent, on the Capitol Hill, Rome, E. W. Dallas, 20*l*.
Mary Queen of Scots and her Retinue returning from the Chase to the Castle of Stirling, William Simson, 20*l*.
The Gale, by Montague Stanley, 20*l*.
A Distant View of Harrow-on-the-Hill, from Hampstead, Middlesex, John Willson, jun., 8*l*.
Watermill, near Hendon, Middlesex, R. Mackay, 5*l*.
Approach to Bangor, Montague Stanley, 30*l*.
View at Kirkland, W. J. Thomson, 15*l*.
Beach Scene, John Oliphant, 10*l*.
Entrance to Dunbar Harbour, J. F. Williams, 15*l*.
Arthur's Seat from the Grange, Robert Stein, 10*l*.
The Cove of Douglas, J. F. Williams, 60*l*.
Orleans, on the Loire, William A. Wilson, 15*l*.
Oakwood Tower, on the Ettrick, H. G. Duguid, 15*l*.
Landscape and Cattle, John Willson, 25*l*.
Taking a Rest, W. Smellie Wilson, 20*l*.
Breeze with Shipping, J. W. Carmichael, 20*l*.

A Last Look of Home, J. C. Brown, 40*l*.
An Incident in the Crusades, J. A. Houston, 50*l*.
Coast Scene, F. Godby, 10*l*.
Salvator Rosa Sketching in the Abruzzi, William Johnstone, 50*l*.
Study of Red Deer, James Giles, 25*l*.
Silenus praising Wine, Apollo and Mercury Listeners, David Scott, 35*l*.
A Dead Point, William Shields, 12*l*.
Loch-na-Gar, James Giles, 60*l*.
Inch Garvie, on the Frith of Forth, 40*l*.
Scene from the Lucca Mountains, Andrew Wilson, 120*l*.
The Master of Ravenswood parting with Caleb Balderston in the Court-yard, at Wolf's Crag, Gourlay Steel, 60*l*.
Thomas Duke of Gloucester taken into Calais, David Scott, 200*l*.
Watering Horses, E. T. Crawford, 25*l*.
Reverie, William Wallace, 30*l*.
View on the Esk, Robert Kilgour, 20*l*.
View of an Ancient Grave, Isle of Skye, Taverner Knott, 14*l*.
Interior in Key-lane, Sandwich, Arthur Glennie, 12*l*.
Loch Lomond, Dumbartonshire, Miss Jane Nasmyth, 15*l*.
The Watering Place, W. H. Townsend, 40*l*.
Interior of the Kitchen of a Capuchin Convent on the Capitol Hill, Rome, E. W. Dallas, 25*l*.
On the Dochart, near Kellin, Arthur Perigal, jun., 15*l*.
Moonlight Scene in Holstein, by Macneil Macleay, 9*l*.
The Pass Leny, R. K. Greville, 15*l*.
The Orphans, Mr. Lawson, 9*l*.
"Bush, Bush keeps the Cow," scene near a border Peel, D. O. Hill, 15*l*.
The Child St. John in the Wilderness, James Archer, 20*l*.
Sportsmen preparing for Home, Charles Gray, 50*l*.
Windsor, Robert Stein, 20*l*.
A Highland Scene, Horatio M'Culloch, 50*l*.
Mill on the River Bran, near Dunkeld, Macneil Macleay, 35*l*.
The Matchseller, John Oliphant, 7*l*.
Head of Derwent Water, Fall of Loudore, Montague Stanley, 20*l*.
The Squall, Montague Stanley, 80*l*.
Kenilworth Castle, D. O. Hill, 10*l*.
Young Highland Wife, Alex. M'Innes, 10*l*.
Erith Reach, on the Thames, Robert Mackay, 5*l*.
Dundington Lock, Edinburgh, W. H. Townsend, 50*l*.
Lighthouse on the Old Mole and part of Genoa, Andrew Wilson, 20*l*.
Porta Nuova, Palermo, W. L. Leitch, 10*l*.
Castle near a Border Tower, D. O. Hill, 15*l*.
View in Highlands, Walter Ferguson, 5*l*.
Girl at a Fountain, William Crawford, 17*l*.
La Zingara che Indovina alla Sibilla, Tivoli, James Giles, 30*l*.
"No Surrender," James Giles, 80*l*.
Thirlstane Castle, John Stewart, 12*l*.
Interior of a Wine House in the Campagna, near Rome, E. W. Dallas, 35*l*.
French Fishing-boats, Wm. Nicholson, 12*l*.
View from the Mouth of Kinderhook Creek, North America, A. Richardson, 8*l*.
River Scene on the Devon, near Dollar, Arthur Perigal, jun., 25*l*.
Near Moffat, James Stevenson, 8*l*.
A Border Tower, Wm. Mason, 10*l*.
A Recollection of Backhuysen, J. C. Schetky, 20*l*.
The Anxious Family, Mungo Burton, 30*l*.
Fallian in the Pontine Marshes, W. Nugent Dunbar, 5*l*.
An Armourer of the Olden Time, Henry O. Neill, 15*l*.
The Death of Cardinal Wolsey, S. Blackburn, 100*l*.
The Confidants, James Douglas, 15*l*.
The Turnip Lantern, Wm. Kidd, 10*l*.
Pier End, Burntisland, J. W. Carmichael, 14*l*.
Ponte Vecchio, Florence, Nugent Dunbar, 5*l*.
Landscape, with Dead Birds, Geo. H. Novice, 12*l*.
Argyll an Hour before his Execution, Geo. Harvey, 200*l*.
Moonlight on the Lake of Perugia, Andrew Wilson, 20*l*.
On the Almond Water, Sunset, Robt. Kilgour, 25*l*.
The Wild Flower, Wm. Wallace, 25*l*.
Red Deer Feeding on, James Giles, 25*l*.
A Mother's Grave, Mungo Burton, 25*l*.
Head of Loch Lomond, Miss Stoddart, 25*l*.
Morning—a Scene in Dumbartonshire, Macneil Macleay, 17*l*.
Castle Crag, Borrowdale, R. K. Greville, 25*l*.
The Present, W. C. Linton, 10*l*.
Shipping from Grimsby Pier, Wm. Nicholson, 12*l*.
A Gleam of Sunshine, John Watson Gordon, 50*l*.
Still Life, Peter Cleland, 12*l*.
Fish-cart, James Stevenson, 5*l*.
On the Water of Leith, near Saughton Hall, Arthur Perigal, jun., 20*l*.
Part of the Coliseum, Rome, D. Alexander, 20*l*.
Interior of St. Thomas's Hospital, Sandwich, Arthur Glennie, 12*l*.
Road between Arrochar, Loch Long, and Tarbert, Loch Lomond, Montague Stanley, 25*l*.
Bell's Pool, on the Tweed, J. Fairman, 10*l*.
The Half-way House, 10*l*.
Interior of Roslyn Chapel, Robert Mackay, 12*l*.
Windmill on the Thames, Frederick Godby, 5*l*.
The Mouth of the Tiber, A. B. Monro, 40*l*.
Colzean Castle, Coast of Carrick, D. O. Hill, 20*l*.
Nine Viewers (Old Houses in Edinburgh, W. Smellie, 18*l*.
West Country Fishes, Geo. Simson, 60*l*.
Highland Children at Supper, John Ballantyne, 25*l*.
A Study from Nature, John Willson, jun., 18*l*.
Doune Castle, James Stein, 10*l*.

CORRESPONDENCE.

A NEW VEHICLE.

TO THE EDITOR OF THE ART-UNION.

SIR,—A great deal of very useful and interesting matter has been put forth by your journal on the subject of "vehicles" for the use of artists, but there are two or three important particulars which have been overlooked altogether.

The first, and perhaps most important, of these is the use of *sugar of lead*, of which painters, in general, have a singular dread. An inquiry into the nature and effect of this material would be highly serviceable, and it is to be regretted that it has been passed over unnoticed. It is singular, also, inasmuch as the experiments of the late Dr. Renier, as far as they were carried, went, not only to prove the innoxiousness of its use, but its advantage. I had the pleasure of an acquaintance with the Doctor during some years of the time in which he was prosecuting his researches; and I remember perfectly well his showing me two sheets of writing paper which had been saturated with linseed oil—the one *with* and the other *without* any mixture of sugar of lead. That which had been dipped into oil *alone* had become dark and yellow, while the other remained as little discolored and as white as it was at first. These sheets of paper had remained four years shut within a dark closet. The sugar of lead used was that commonly bought in bladder at the colourman's. One objection to the use of sugar of lead is, that it has a tendency to make its way out of dark colours, where it is most needed, and show itself on the surface; nothing is more easy than to prevent this by a mode of using it which will presently be explained. Another objection is, that it has a tendency to make the pigments with which it is used *crack*. This is altogether a false notion, springing out of a want of understanding of the causes which lead to this mischief, and is easily explained and proved by experiment. If a painter will take a strong solution of gum-arabic and varnish a newly-painted picture, he will find his colour cracked down to the ground of his canvass or panel in three days; and, if he has used much unctuous stuff that dries slowly, in twelve hours. By this experiment the theory of *cracking* is easily explained. If the upper layer of gum or varnish dries much quicker and harder than that which is under it, its contraction will pull apart the under, and the whole will become cracked. I knew an artist, the first of his genera, who used to paint with two media, *separately*, linseed or nut oil and mastic varnish; and there are pictures of his to be found in which the cracks are so wide that the head of one figure is actually shifted upon the shoulders of another. Had these two vehicles been mixed together and thus used, or had either been used separately from the beginning, no such effect would have taken place; indeed, it is very much to be questioned whether a menstrum of *any kind* employed in this way will *ever* crack.

These observations naturally lead to remarks on vehicles, before the consideration of which it is necessary to take into consideration the previous facts.

Without pretending to decide upon the merits of the vehicle made with oil and a solution of borax, the fact is not to be overlooked that a medium, similar in character, has been known to painters from time immemorial—a vehicle in no way inferior, and, assuming the *innocency* of sugar of lead, in many respects superior to the other. This is the magistral made with a solution of sugar of lead, oil, and a few drops of mastic varnish. Artists, in general, are no great experimentalists, often wanting both time and perseverance, so that out of the few dozens who have attempted to make this mixture, half, or more, have failed.

It is to be remembered that the bane of the materia pictoria is oil, and the grand desideratum of a painter is the power of employing as much or as little of this article as he likes with certain and satisfactory results. Now, the use of *water*, through the instrumentality of borax, certainly gives him a greater command over this unmanageable agent; but it is still attended with inconveniences. These inconveniences are greatly lessened by making use of the solution of sugar of lead in the following manner:—

Make a solution of sugar of lead in *distilled water* (distilled, because common water often contains alum), and mix it half and half with oil (linseed, poppy, nut, or drying oil), add to it (before it is stirred) about a tenth proportion of mastic varnish, and then beat the whole together with a *flat long haired brush*. Observe, that upon this operation much depends: if it is continued long enough so as to mix intimately the component parts into one compact mass, the water will never after

separate, however long it is kept. This maglip differs from that commonly made, the more it is mixed the firmer and the better it becomes.

This maglip is entitled to all that is claimed for the other. It contains as little oil, has as fat or rich a texture, and is as agreeable to use. In addition, it dries better, and is far less opaque.

All that has been said about this maglip giving brilliancy to colours or colouring may be regarded as sheer nonsense; clear oil or varnish, whilst it last will give more brilliancy than any semitransparent medium.

There is another mode of making an excellent maglip long practised and used by the late Sir William Beechey, whose incessant experiments for a period of 30 years give them a high value. This is, instead of water, to use spirits of wine for making the solution of sugar of lead and employing oil and varnish in the same way. It is to be observed, however, that sugar of lead is not entirely soluble in spirit as it is in water, and in consequence the maglip made with it is not so smooth and uniform as that made with water. It is, however, equally good, better, I should say, than the borax solution maglip in all respects, and even preferable to the other, as, however much it is rubbed, it does not *lather* and turn white. The use of spirits of wine to any extent is known to be entirely innocuous.

Painters, like other men, must have their toys, and, as silex and borax will have their day, those who like it may find a "*succedaneum*" in the nostrum here recommended.

The use of prepared flint, by the early painters, is an unsupported assumption; and it is more than probable, that what is taken for flint or glass is, in fact, the refuse of the ultramarine—the ash as we call it. Artists of yore were in the habit of preparing their own colours and were not likely to throw away a material the use of which was self-evident.

It is not to be overlooked, that whilst the experimentalists and painters of this country are busily engaged in contriving and trying these nostrums, all the other nations of the world are indifferent to them, by which it is proved that pictures can be painted without their use.

Perhaps a more careful consideration of the employment of unctuous matters might be attended with advantage; for whoever will carefully look at the works of the old masters, must perceive that whatever the media were which they used, very little of the merits they exhibit can fairly be attributed to the employment of them.

If we would have an example of the employment and durability of oil-colour, let us look to the common floor-cloth we have under our feet, and what it goes through in the course of the year under the hands of the housemaid, and then think of a picture and its brush of feathers! The medium employed here is of the simplest kind, namely, colour mixed with common linseed oil without drier or any ingredient to harden it. And here it is worthy of remark, that new linseed oil contains a very large quantity of water naturally combined. The combination appears to take place through the intervention of the vegetable *mucilage* which it receives in the process of expressing, and this appears to act much as unctuous matter does in the process of making the water solution maglip. The colour employed in the floor-cloth manufactory dries slowly but firmly, and from the bottom, whereas the ordinary maglip, made with drying oil and mastic varnish and other unctuous matter dries first upon the surface, where a skin forms that prevents the portion beneath from being affected by the air.

It might be of advantage to artists if some scientific persons would examine this matter a little. The subject of colours has received great attention from Mr. Field, but most other departments are in a neglected condition. Some medium for combining oil and water is still desirable.

Oil, as has been said, is the bane of the palette, but as its use is indispensable, the painter requires only a greater command over it. There is a singular property in white spirit varnish (spirits of wine and shellac), which, perhaps, some chemist will explain. A few drops of it poured into a mass of the most unctuous colour and rubbed up with the knife, appear to attach themselves to, or rather to destroy the oil of such a mass and operate in such a way by thickening and drying, as it were, the colour, that after a day or so it can be formed into a kind of *pastille*, which will write like a crayon. If a bladder of white be taken and some colour squeezed out, six or eight drops of the varnish will give it a consistency and render it perfectly opaque, so that when it is dry it will write like a bit of chalk. It has a similar effect on all colours, and more so when

they are mixed with linseed than with any other oil. This peculiarity may be turned to account.

Those who wish to use sugar of lead will find that, employed in the manner here described, it will not come to the surface as it does when ground in the ordinary way. By the way, I have seen a remark on the use of the borax-solution maglip, which appears highly to recommend it, and what is singular it is to be found among the objections made to it. In some remarks upon one of Mr. Coathupe's communications it is stated, that after using the medium the colour was found to wash off. Now, this is exactly the condition in which a painter would wish to find the colour of his picture. He has nothing more to do but to varnish and secure it, and to prevent a similar occurrence mix a few drops more oil with the vehicle.

Although the general reader can feel but little interest in a subject like this, it is still of first-rate importance to the artist. By bringing it under public observation and discussion, great advantages may arise, since those best able to pursue the inquiry are afforded the means of knowing *what it is* that artists require. Notwithstanding some peculiarities in the process of each individual artist, there are certain requisites demanded in common by the whole body. Thus, for example, a picture must be made up of *opaque* and *transparent* parts, and as a matter of common sense and necessity the medium employed in the one must differ from that in the other. For the one a medium as thin as water is demanded; for the other some kind of unctuous matter that will neither crack nor become opaque, and yet, for reasons which have been mentioned, they ought to be of the same or similar qualities, and at all events they ought to *dry* in about the same time.

One grand objection to an unctuous vehicle, in which oil is the principal ingredient, is, that it begins drying at the surface: a thin pellicle forms *over*, and a blister is left *under* which never dries. In the case of colour used in the floor-cloth manufactories, mixed as it is with oil, containing a large portion of water *naturally* combined, the process of drying is of a very different character; the whole mass hardens gradually and slowly, the co-operation of the water or the minute particles of *mucilage* keep the colour *porous*, as it were, the mass shrivels and hardens throughout, and the slight skin that is ultimately formed is so thin as to be scarcely perceptible.

Everybody must have observed, that mastic varnish left in a bottle or a gallipot does not acquire a skin on the surface as oil does, but gradually thickens and shrinks, and apparently dries throughout.

Here then is a medium having *one property* so desirable to the painter, but there are, at the same time, others very objectionable.

However, it is mastic varnish that I wish to recommend, feeling confident that if used in the way proposed, it will be found more efficient than any known medium, for the reasons already assigned.

Take the sugar of lead solution and good mastic varnish, equal quantities, with a very small portion of (the newest) linseed oil, beat them up together as directed, and a maglip will be formed for general purposes better, perhaps, than any yet tried.

Observe that it is not absolutely necessary to employ *any oil*, the solution and the mastic form, together, a beautiful substance that will not discolour spirits of turpentine, and spread upon writing paper, although of the consistency of butter when put on, when dry the paper will be as free as if it had only been moistened with water; so that with this medium a picture may be painted without employing one drop of oil more than what the colours contain, supposing them bladder colours as bought at the colourmen's shops.

The employment of oil, however, is recommended, and for this reason, that a few drops of it serve to modify the varnish in this way:

For opaque parts—The MAGLIP, with an extra quantity of the solution or turpentine.

For general use—The MAGLIP.

For transparent parts—The MAGLIP, with an extra quantity of mastic and a few drops of oil.

It will be seen at once, by every sensible artist, that in this way all the requisites and casualties that can possibly turn up in the process of painting a picture are provided for. The rationale of the thing is clearly explained, the materials are well-known, and the medium recommended is at least worth a trial.

I have said that the subject of vehicles for painting is of first-rate importance to the painter; as a proof, painters are recommended to go and look at the present condition of Sir David Wilkie's fine picture of

'Knox Preaching,' and then refer to their recollections of it only eight years ago, when it was fresh from the easel, and hanging on the walls of the Academy!

Yours, &c.,

SOLOMON CROWE.

THE SCOTTISH ART-UNION.

TO THE EDITOR OF THE ART-UNION.

SIR,—I have observed with pleasure, in some of your late numbers that you take an interest in the working and effect of our Scottish Association, or "Art-Union;" and that you have a desire to suggest, or maintain when suggested, any plans proposed for its advancement. You have noticed faults in its constitution, and errors and defects in its management, of which, I think, the following are the principal:—

1st. Exclusiveness in its operation. 2nd. Unsteadiness and fickleness, which has a tendency to discourage high effort. 3rd. Too great striving to bring into notice the immature efforts of young artists. 4th. A disagreeable and embarrassing system of reducing the prices put by artists on their works; and, lastly, the imperfect constitution of the committee of management. At present, when the whole matter occupies much of public attention, I think a few words addressed to each of the above subjects would be much in season. First, then, I quite agree with you, that the exclusion of all works other than those of Scottish artists is decidedly hurtful, and retards "the promotion of the Fine Arts in Scotland;" and I come to this conclusion on other grounds than those hitherto taken up. I do not think the exclusiveness can be justly called illiberal, for when the public of Scotland embraced a scheme for the support of native talent, their Association was the only society of the kind in Britain, and its success remained to be proved; and I think that in deferring any change in its constitution which might endanger that success, that they have shown great wisdom and prudence. I think, however, that the time is now come when works from all parts of Britain may fairly be allowed to compete with those produced by Scotchmen, for we have now a noble field of competition in the Art-Unions of London, Dublin, Liverpool, &c., &c., all of which are open to all; and while, by the admission of the works of our brethren of the south, our exhibition would be much improved and varied, any loss sustained by the purchase of their works would be amply compensated by a friendly reciprocity. If the contributors to our Association and their committee of management, could be brought to see that it would tend to their own pleasure and advantage, as well as that of the Scottish artists, that competition should be open to all, they would not delay to invite others to partake of their ample fund, and then it would cease to be said in Scotland, that owing to the exclusive dealing of the Association, the works of Scotchmen are disadvantageously placed in the English exhibitions. England is the richer country, and, therefore, Scotland must gain by the reciprocity.

I think that all the other objections that have been made to the working of the Association are referable to the last, viz., the imperfect constitution of the committee of management: but here I must strongly contend for the principle of an acting committee; for manifold and great as their derelictions may have been, and many and great they were last year, they are small in comparison with what would have been the errors of the public of judging for themselves. I do not believe that undue partiality has ever been shown designedly; leading members may have crotchets and favourites, and indulge both; they may have sometimes been guided too much by names, and perhaps by motives of compassion and even charity; but that they have ever acted from any unworthy motives cannot from their station in society be believed. The great fault of the committee is, that it is too large and too small. It is too large because there are fifteen names, with a secretary and firm of treasurers, among whom the responsibility is divided. It is too small, because of the whole committee very few act, and the few who attend the meetings have the power, without the responsibility, of the whole. Then it is wrong that the office-bearers should have a voice in the selection, for the secretary must always attend the meetings, and must thus obtain more weight in the decisions than any one member ought to have. In saying this, I am very far from impugning the judgment or fairness of the gentlemen who hold that office, for I believe it to be good, and I should say much above the average, particularly last year. He may (being an architect) judge more by rule and square, more, in short, from skill and study, than from sentiment and feeling; but in spite of much merit, he should not (on account of his position) have a vote or voice. Then a rule which used to prevail in

the committee has not been adhered to, viz., that every member should go out after two years' service. There is now at least one gentleman who has been on the committee year after year for a length of time: to this I object, on the same ground that I object to the secretary. I think, with a good working responsible committee, the business would be conducted in a manner to satisfy all parties. Artists should not complain that their prices are reduced, when they have the remedy so entirely in their own hands. They should publish a catalogue with the prices affixed, and they should make it a rule of exhibition that the price so affixed should not be reduced. This plan is surely simple, and would have the double advantage when understood, of preventing artists from asking too much, and the committee from giving too little. The committee should also be more open in their dealings, and invite the scrutiny and animadversions of the public, as persons holding a responsible trust for their behoof. They should lay aside every motive of encouragement but merit in the individual works, and I would promise them the continued support of the public and entire approbation of the artists. I beg to subscribe myself,

AN ARTIST.

ART-UNION PRINTS.

SIR,—As various and loud have been the lamentations expressed by several of the subscribers to the "Art-Union" of London, concerning the bad impressions they have received of their plate, "The Tired Huntsman," allow me, through the medium of your journal, to offer a hint or two on the subject, to the serious attention of the committee of management.

In the first place, I should utterly abolish the system hitherto pursued, of giving proof impressions of the plates as prizes. When the Society was in an infant state, this measure might have been all very well, as it tended, to all appearance, to increase the number of prizes, and give an importance to the drawing; but now, with a large and daily increasing list of subscribers, of what possible use can it be, unless to take up the time of the meeting?

I should recommend instead, that the plan of the Scotch Society be followed in this respect, viz.—To give proof impressions of the plates according to the number of shares subscribed for. For instance, let a subscriber of three, four, or five guineas be entitled to a proof before letters; a subscriber of two or three guineas (as might be arranged) to a proof on India paper, and so on.

In the second place, let the committee determine to deliver every copy of the engraving *strictly* in the order that *subscriptions are paid in*. This would induce an early payment of subscriptions, and grumblers would only have themselves to blame.

These measures would, in my humble opinion, obviate the inconvenience hitherto complained of, and largely contribute to increase the funds of the Society.

Trusting these remarks may meet with your advocacy and support, I remain, yours, &c.

March 15, 1842.

A SUBSCRIBER.

PROPOSED SOCIETY FOR PRODUCING FINE ENGRAVINGS.

SIR,—There are many lovers of Art (for instance, the Society of Friends) who object to lotteries; there are others who prefer certainty to chance, or who value first-rate engravings above cabinet pictures.

Will you, as the ART-UNION is now above all fear of injury from competition, allow me to suggest to any such persons among your readers, a plan by which I think their taste may be gratified, and the highest forms of the arts of painting and engraving promoted.

The society I would propose would be on the plan of the Granger, Shakspeare, and other such societies; its whole funds to be appropriated to the production of a series of engravings for the benefit of subscribers.

I should hope that such a society might raise enough to produce two engravings at least annually; one from a painting by some one of the old masters, another from some good modern painting. Should they be able to procure a *third*, I would say, let it be from a painting by some foreign artist; so that the works of our Continental brethren may be more known among us. Some degree of uniformity in the size of the engravings would give them the character of a series.

Some portion of the funds, if ample, might be devoted to lithographs, or to the cautious encouragement of new modes of Art, such as tinted lithograph, electrotype, &c.

Should any of your readers enter into my views, I shall feel great pleasure in assisting to work them out, and for this purpose enclose my address.

Yours, &c.

M. D.—, Lee.

REVIEWS.

THE HOLY LAND. Drawn by DAVID ROBERTS, R.A. Lithographed by LOUIS HAGHE. Descriptive Letter-press by the Rev. GEORGE CROLY, LL.D. Parts 2 and 3. Published by F. G. MOON.

This really magnificent work bears out in its progress the promise of its commencement. The part before us contains six views—three, each filling the very large folio page, and three others as vignettes, but of a size sufficient to occupy the page of a very large volume. In the Second Part they follow in this order: 'The Tomb of Zachariah,' 'Valley of Jehoshaphat,' 'Jerusalem from the South,' 'The Exterior of the Holy Sepulchre,' 'The Pool of Bethesda,' 'The Tower of David,' and 'The Shrine of the Holy Sepulchre.'

To say that this is one of the most valuable works of its kind that has ever appeared, would be saying no more than what is known of it. As the joint production of men of the rarest qualifications in their respective departments, it must be regarded as the *alfimum*—the last and most perfect pictured history of places held sacred by all sects of Christians—for nothing of the same kind can be attempted after it.

The first plate, 'The Tomb of Zachariah,' is one of the four monumental structures in the Valley of Jehoshaphat, and is so called in allusion to him who 'was slain between the temple and the altar.' The style of its architecture is a mixture of those of Greece and Egypt, possessing somewhat of the classic elegance of the former, with the solidity of the latter. It is a block about twenty feet square, hewn out of the solid rock in such a manner as to leave a considerable space round it. The body of the tomb is about eighteen or twenty feet high, having at each of its sides two columns and two half columns; the latter adjacent to square pillars at the corners and all having Ionic capitals. In the view, 'Jerusalem from the South,' the city seems seated upon an eminence isolated from its 'neighbour hills.' The light falls upon a part of the city, while the rest is in shadow, and in the latter portion the mosque of Omar is a striking object. The general tone of this plate does not exceed a middle degree, but it is worked up with a sweetness which nothing in lithography can ever excel. 'The Exterior of the Holy Sepulchre,' presents a south view, from which quarter only, pilgrims can enter the 'Sepulchre' as it is called—but which is in fact a very large church, the cupola of which is visible from most parts of the city; although the lower exterior is hidden from a near inspection by the number of buildings that have in time clustered round it. With the exception of the facade, there is consequently nothing remarkable in the exterior of this mass of building; but it is presented to us in the plate so as to give a separate interest to every part of the view, which has been taken from the top of a house whereon some Mussulmans are discoursing and taking coffee. The plate entitled 'The Pool of Bethesda,' seems to have been taken from the outside of the walls, and the characteristic of Jewish architecture, the cupolas which form the roofs of the houses, are everywhere visible. The 'Pool,' bearing this name, is supposed to have been a reservoir, and to have been so called by the early monks in their eagerness to distinguish all places of the Holy City, by Scriptural names. At the time of Mr. Roberts' visit to Jerusalem there was water in it, and so it is represented in the plate, but it is frequently dry. We look down upon the Pool, and thence up to the domes and minarets of the city. The view is taken from the street leading to the great mosque, from the inclosure of which a minaret rises on the right of the view, near to which are some ruins supposed to be the remains of the town of Antonia, which was levelled by Titus during the siege, in order to carry on his works for the assault on the Temple. 'The Tower of David' is a beautiful view of the famous citadel of modern Jerusalem, consisting of an irregular assemblage of square towers, and standing on the north-western part of Sion, to the south of the Yaffa-gate. The fortress is defended by a solid sloping wall, which again is strengthened by a fosse. The wall is supposed to be of the time of Hadrian, and secures the place so as to render it extremely difficult of capture. When besieged by the Crusaders, in the year 1099, this was

the strongest part of the city, and here it was, that the garrison made their last stand. The most prominent part of the view is that part of the citadel called the 'Tower of David'—a part of which is supposed to have been built by Herod, and left by Titus when he destroyed the other defences. 'The Shrine of the Holy Sepulchre,' is a magnificent interior, and the throng that presses through the gates of the church, to present themselves before it in weeping humility, is thus eloquently described in the text:—

"But the gate is at last opened, generally after a delay which produces many a murmur, and the multitude, with the rush and roar of a torrent, bursts in. On entering the vestibule, the keeper of the porch, a Turk, is seen sitting, frequently with a group of his countrymen, on a richly coloured divan, smoking, and with coffee before him. But none pause there: the crowd pass on struggling, pressing, and clamouring. But, at the instant of their entering the grand dome, all is hushed; in front of them lies the 'Stone of Unction,' the crowd fling themselves on their knees round it, weep, pray, and attempt to touch it with their foreheads; hands are seen everywhere clasped in prayer, or hiding their faces as if the object were too sacred to be gazed at; tears are rolling down cheeks, and sobs are heard that seem to come from hearts overwhelmed with reverence and sorrow."

'Jerusalem from the Mount of Olives.'—The city is here seen at a distance, and rises above the spectator, who must suppose himself on the slope of the mount. The buildings are seen in opposition to the light, which, falling upon the tops of some, relieves them effectually from the masses with which they mingle. The foreground of this plate is constituted of the acclivity of the Mount of Olives; and whatever be the modern aspect of Jerusalem, we are at least sure that the Mount of Olives is now as it was when 'David went up the ascent of Mount Olivet, and wept as he went up'—and as when our Lord ascended it to meditate, to pray, and to prophesy. The Stone of Unction is presented with a most imposing section of the Church of the Holy Sepulchre.—The Stone of Unction, so called, is a long slab of marble, but yet it is said that this is only a covering to protect the true stone from casualties—the true stone, which is said to be that whereon the body of our Lord was laid by Joseph of Arimathea and Nicodemus, when by them anointed preparatory to sepulture.

'Crypt of the Holy Sepulchre.'—This is an underground chamber, wherein Helena, the mother of Constantine, is said to have discovered the cross on which our Saviour died. The vaulting is supported by four substantial pillars, and the whole is dimly lighted by tapers and suspended lamps.

'The Golden Gate.'—The substance of this vignette is what would seem to be a tower in the walls of Jerusalem. Although called a gate, there is no access to the city, the entrance having been walled up. Like most other ancient buildings in the Holy City a strong interest attaches to it, as well in history as in tradition. It was found walled up by the Crusaders, but was by them opened once a year, by their being influenced by a belief that through it our Lord made his entry into Jerusalem as king.

'The Church of the Purification.'—A view taken from the rocks and precipices without the walls. The church, or more properly mosque, rises above the spectator, and from the masterly treatment of the plate, is made the prominent object of the composition. This fabric is supposed to comprehend the remains of the Great Church, erected by Justinian in honour of the Virgin Mary in the sixth century. It has been universally considered by Oriental and Western Christians as a church dedicated to the Virgin Mary, and was by them called the Church of the Purification.

'The Upper Fountain of Siloam' is a remarkable example of the perfection of lithography. The plate exhibits little save the dark descent to the waters of the fountain, but the transparency of the execution can never be surpassed.

THE HIGHLAND WHISKY STILL. Painted by EDWIN LANDSEER, R.A. Engraved by ROBERT GRAVES, A.R.A. Published by HENRY GRAVES and Co.

This is one of the most valuable of the Landseer

series of engravings: its point does not turn upon animal but human intelligence; in his versions of which he is not less great than in his essays on the sympathies of animals. Between Mr. Landseer and the creatures that he paints there is evidently a show of good terms, of a perfect understanding, for which, perhaps, he may be indebted to some magnetic influence denied to every body else; but independently of this he is fluent in the languages of animals. The man who in *Gil Blas* interprets the discourse of the birds is a mere tyro—he knows nothing else; but Mr. Landseer seems not only to identify himself a citizen of the animal world, but he must have lived in the waters, and held court with the tribes of the air. However, the present engraving is not from an animal picture, although from one of the finest he ever painted. When we last noticed it, it was in an advanced state, but now it is finished, and in a manner to rank it as one of the best engravings of the day. From opportunities we have had of examining the original picture, which is the property of the Duke of Wellington, we are well warranted in pronouncing it one upon which the author has bestowed an amount of care and finish, unsurpassed by similar qualities in any other works of his we have ever seen; and if thus to reproduce all the beauties of a picture, save those of colour, by means of engraving be the ultimate excellence of that art, it is assuredly seen in this plate in its highest degree.

The scene and all the circumstances of the composition are met with in the heart of the Highlands. The former is a secluded nook, clearly in a rugged country, and so managed that little more of space is seen than what the figures occupy. There is no house, nothing even worthy of the name of a shed, although there is between the upper air and the head of the distiller a something professing apology for a covering, but so rude that the air of discomfort had been less without it; and although, as an actual covering, "the better part of it were none at all," it is of high price in the picture, describing admirably a niche in the mountain-side for the safe working of an illicit still far from the haunts of excisemen. Within, then, and about this simple erection, are five figures, the still-man himself, an old woman (his mother, perhaps), two children (boy and girl), and a stalwart son of the mountain, whose limbs are developed to more than even Highland maturity, by having passed one half of his life in walking up hill and the other half in going down hill. But he is only a visitor, the gamekeeper of the *Tyghearnach* (Anglice, Chief), who having been long on the hill after venison, has paid a visit to the still for rest and refreshment. He wears the garb of the far north, and his shoulder is draped with the plaid; he has cast himself down in the manner of a man wearied with the toil of sport, and is pronouncing an opinion on the liquor which he has just drunk, and which the old woman who stands by listening, has just handed to him. The graphic language which speaks out from every part of these two figures is the most eloquent in the vocabulary of the pencil, and the relation maintained between them is the real spirit of easy dialogue. The hunter, after having drunk the whiskey, holds the glass, turned down, carelessly between his fingers, while his lips move in the act of tasting; and he nods approbation slowly, but emphatically, while the eye of the old woman is fixed upon his countenance in wistful expectation. The distiller himself is in shadow, under the roof already described, which although of little use in the reality, is admirably available in a picture. This figure in the original is thrown back into a deep and liquid shadow, the transparency of which is imitated in the engraving with the most perfect success; in short, so feelingly has the engraver adopted the spirit of the artist, that no similar work of Art that we have ever seen coincides so entirely with the painted prototype. It has been three years in progress, a space far beyond what is necessary even for the greatest works of Art. Of such productions, a man, be his industry what it may, even during a long life, taking into account wear and tear by those deeply-seated anxieties inseparable from such a profession, can hope to execute but few—a consideration which never strikes the many who are delighted with such a work as this—literally a travail of laborious years. This work must add to the already extended reputation of Mr. Graves. Whatever part of it we examine, the manner of

the work is tempered to the nature of the object; we can, in fine, pronounce it, with the most perfect warranty, a work that alone would beget a fame, as one of the best and greatest productions of our characteristic school of engraving.

WAVERLEY NOVELS.—ABBOTSFORD EDITION.

Part III. Published by CADELL, Edinburgh. Of Waverley we are never weary, although jealous we might be of his being, in all that we know of him, illustrated less worthily than he was treated by Tully Veolan, or the noble Glengarry—we lay aside for this once the sounding Gaelic *nom-de-guerre*, Vich Ian Vohr. The engravings to this part are nineteen in number, the first of them being a 'View of Holyrood, from the Calton-hill,' drawn by Stanfield, and engraved on steel by Miller. This is followed by an admirable wood engraving, 'A Highland Feast,' at that part of it where the *bhairdh* of the clan is pouring forth the "hidden song." The chief sits listening to the praises of the clans, with the Sassenach Duinhe-wassel (Waverley) on his right. The twenty-second chapter is accompanied by a fine head of an aged Highland minstrel, whom we may take for "Mac-murragh of the songs," holding the cup presented to him by Vich Ian Vohr. On the rear of each chapter hangs a fragmental woodcut, many of which are interesting, from their having been supplied from the halls of Abbotsford. About the beginning of the number there is a well drawn and well engraved target, garnished with a bunch of business-looking claymores, four of them by the way, but with only two scabbards. May we believe that the sheaths of the other two were thrown away at Preston-pans?

This method of illustration is ingenious and happy, inasmuch as when we are at Glennaquoich we are continually reminded of Abbotsford. For ourselves we object not to be transported thither as it were by certain flourishes of the tool of the engraver (which, after all, is the real magician's wand), ever and anon to examine some relic formerly dear to the great genius of the place. This alternative transport cannot be otherwise than agreeable to all; it is an approach to the enchanted carpet of the Arabian Nights. One of the landscape illustrations is 'Lediard Waterfall,' whence it is supposed that Scott took the description of a cascade, which occurs in Waverley's walk with Flora in the neighbourhood of the castle. The 'Stag Hunt' also supplies a subject, and just at the moment when the whole herd are about to charge down the glen over Waverley and MacIvor. One of the best engravings in the number is 'Glengarry,' it is after Raeburn, and comes well up to the best idea of Feargus MacIvor. Other illustrations are—'The Highland Reel,' drawn by Kidd, and engraved by Sly; 'The Scene in the Smithy,' drawn by T. Sibson, engraved by J. Bastin; 'The Examination Scene,' drawn by Kenny Meadows, engraved by Folkard, &c.

We have much pleasure in announcing that the present number is infinitely better than the first. This is as it should be, for if there be a difference, it ought to appear thus upon the credit side. There has been a want of a new edition of these novels, such an edition we will say as this, which cannot fail to recommend itself most extensively to the admirers of Scott, that is to the entire reading world.

DISTRIBUTION OF THE ART-UNION PRIZES AT THE THEATRE ROYAL DRURY-LANE, APRIL 26, 1842. BY THOMAS ALLOM, ESQ. PUBLISHERS, ACKERMAN AND CO., 96, STRAND.

The above is the title of a very beautiful drawing on stone, representing the interior of the Theatre Royal Drury-Lane, crowded as theatre never was crowded before, to witness the distribution of prizes, and to receive the report of the committee of the Art-Union of London. We referred to it incidentally in our last number, but cannot avoid, now that it is fairly before us and the public, to recommend it strongly to our readers, not merely as a record of a very gratifying and important day in the annals of Art, but as an intrinsically good drawing for the portfolio. It represents the moment of declaring the name of the £400 prizeholder, and gives a most vivid notion of the universal excitement which prevailed through the large multitude there assembled. The chairman, raised above the other figures, the honorary secretaries, at either end of the centre table, the ladies

at the wheel, and the side tables filled with the gentlemen of the press and the scrutineers, all have their place in the picture, and serve to convey at once, to all who see it, the manner of conducting the drawing, and the excellence of the arrangements which were made. The production of this drawing by an artist like Mr. Allom, although it cannot but add to his reputation, is a compliment to the conductors of the Association, of which they may be proud. The drawing is executed in two tints, and is dedicated to the president, committee, and members of the Society, by whom especially there can be little doubt it will be purchased largely.

FIRST ADDITIONAL SUPPLEMENT TO THE ENCYCLOPEDIA OF COTTAGE, FARM, AND VILLA ARCHITECTURE AND FURNITURE. BY J. C. LOUDON, F.L.S. PUBLISHERS, LONGMAN & CO.

Mr. Loudon's *Encyclopedia of Cottage, Villa, and Farm Architecture*, contains undoubtedly, the greatest amount of information on this subject that is any where to be found, and has effected more good than could be shortly stated. Since its appearance the dwellings of our farm-labourers, especially in the north, have been entirely changed in construction; landed proprietors have been led to see the powerful effect on character which is produced by a man's residence; and moreover, as regards their own dwellings, have learned that taste is not expensive, and that an elegant and commodious structure, wherein ventilation, heating, aspect, and general fitness have been considered, costs little more than one in which none of these things have been regarded.

The supplement now before us is a valuable addition to the original volume, and should be obtained by all who possess the latter. It is arranged under the heads of—1. Cottages for Labourers; 2. Cottage-Villas and Villas; 3. Farmhouses; 4. Schools, Public Houses, and Union Workhouses; 5. Construction and Materials; 6. Fittings up; 7. Hints to Proprietors desirous of improving their Estate. Many of the designs (of which there are 300) are exceedingly clever, especially a series by Mr. E. B. Lamb, in various styles of architecture, as applied to moderate sized villas, and to which the author has appended some valuable observations. Summing up the marked differences of the styles generally, Mr. Lamb remarks of the Italian: "The distinguishing character of the Italian style I have adopted, is great breadth of effect, by masses of blank walls contrasted with richly decorated openings, which latter are frequently curved, combining with the horizontal lines in roofs and terraces; columns of different orders placed over each other and only used the height of each story; arches used between columns, and constructed with several stones; small stones generally used in the construction; and internally coved ceilings coffered; arches rising from imposts, great richness in the sculptured foliage, and generally much variety of form and masterly execution; a frequent application of colouring and fresco-painting; statuary more varied in form, but not blending with the architecture so well as in the Grecian edifices. In a general view, the Italian manner possesses more appearance of comfort and pictorial effect, but less sublimity, than the Grecian, and its forms are more readily applied to modern architecture."

TWO LETTERS TO AN AMATEUR, OR YOUNG ARTIST, ON PICTORIAL COLOUR, &c. BY ROBERT HENDRIE, ESQ. SIMPKIN, MARSHALL, AND CO.

This work opens with five certainly very important recommendations to the student—the proposed positions of the highest light and the deepest shadow—the extent and degree of the general light prevailing throughout the composition—the depth and form of the shadows with reference to objects—the colour of the principal light as affecting all the objects upon which it will break; and, lastly, the positive hues of objects as affected by the circumstances of the composition. These "Letters" contain many excellent precepts, than which none is more valuable than that which inculcates an avoidance of that kind of finish which fritters away the breadth and importance of the masses of a picture. The author instances the beauties of Turner, and other famous artists of our school, as also the chief merits of many of the early painters. The work concludes with recipes for painting the various diurnal effects; and would be found by the amateur a valuable auxiliary.

LIEUT.-GEN. SIR HUGH GOUGH. Engraved by J. JACKSON. Publishers, GRAVES and Co. A capital likeness of the gallant Commander-in-chief of her Majesty's forces in China; and, therefore, a print that will be welcome to all who know him, and to a very large number of "the Army," and also "the Public," who are watching his career with no little anxiety, but with great confidence in his activity, ability, and firm courage. The print is, however, especially curious and interesting, as being engraved from an original painting by a Chinese artist. The skill of the Chinese is notorious in copying literal facts; luckily for the brave officer, he had no pimple on his cheek at the time of sitting, or it would surely have been in the picture. We recollect a story of a lady who once sent to China a drawing, neatly and carefully made, with directions to have it copied upon a dinner service; in the middle was her family coat of arms, and directly under was written in good round hand the words "keep this in the middle." The order was executed, and the service duly sent to England: when the case was opened, guess the lady's horror to find a transcript of her own handwriting upon every plate and dish, in illegible characters—the words "keep this in the middle."

AN EASY INTRODUCTION TO PERSPECTIVE AND SKETCHING FROM NATURE. By JOHN CARR BURGESS. Published by SIMPKIN and MARSHALL.

In teaching drawing, a knowledge of perspective cannot be too strongly insisted on as indispensable to facility and accuracy; yet, notwithstanding the fact that an acquaintance with it is as necessary in the art of design, as an attention to mathematical precision in the erection of the edifices which perspective enables us to delineate—we meet with drawings continually, even works of merit, abounding with errors from a want of due study of this essential acquirement. The little treatise before us, consisting of only twenty-six pages, contains eleven plates illustrative of linear and aerial perspective, but dwelling, of course, especially upon the former; and a series of rules so plain and intelligible that as much may be gathered from it as from many much larger volumes. The chapter on Sketching from Nature, is brief; the author judiciously points out the utility of a little practice in the use of the pencil before attempting to draw from nature, and all artists must subscribe to the opinions he expresses. The plates exemplify a firm and free style of sketching, which might be followed with the best results.

FOREIGN PUBLICATIONS CONCERNING ART.

IL COSTUME ANTICO E MODERNO O STORIA DEL GOVERNO, DELLA MILIZIA, DELLA RELIGIONE, DELLE ARTI, SCIENZE, ED USANZE DI TUTTI I POPOLI ANTICHI E MODERNI PROVATA COI MONUMENTI DELL' ANTICHITA DAL DOTTOR GIULIO FERRARIO. London: ROLANDI. Milano, 15 tom., folio, 1815—19.

Works of this description are of great importance to all those who desire to obtain an accurate knowledge of the costume, habits and manners, progress of Art and literature exhibited by nations in their career. They detail the history of human nature in the social state, and of its gradual advancement from rudeness to refinement. Thus investigations of this kind, if conducted aright, unfold principles of the highest importance to mankind in every condition, and furnish rules by which we may judge of the wisdom or folly of the systems and measures adopted in that state of society under which we live. For a correct idea of how far the habits and manners of a people are affected by climate, influenced by government, or formed by religion, we can acquire only by the assiduous examination of facts obtained, not from the records of one period, but from many, and from the extensive observation of those external and internal causes, which so greatly operate in the creation of opinion. International intercourse has so much advanced of late years, that by the natural proneness towards novelty, and desire to adopt extraneous customs, which may confer a momentary distinction, together with the more general equalization of wealth; many of those habits and manners incidental to a stricter division of castes; or dating from the Oriental influence over the Western Empire, and the laws of the feudal system; have

become obliterated. Yet it is pleasing to trace the origin of many customs yet existing; or which were once marked features in the social life of antiquity. Thus in Greece we observe traces of many ceremonies peculiar to the Jews; and even the Irish wake may derive its origin from the Greeks, when bewailing their dead with tears, repeating the interjection *ē ē ē*, from whence, if we may credit the scholiast upon Aristophanes, funeral lamentations were called *ēlēysi*, elegies. Books, such as the one now under consideration, and "Meyrick's Ancient Armour," &c., are also of great value—first, as supplying to our school of Art correct data for costume particularly important for historical painting; secondly, as they illustrate many passages of classical literature; and even a philologist may extract matter of interest from their pages. Thus, from the circumstance of the standard-bearers of the Venetian army wearing *tight hose*, that kind of dress came to be called "pantalons," a corruption of "panta leone," i. e. plant the lion—the standard of the republic being the "Lion of St. Mark." The artist's palette is, *quasi* "epaulette," a term originally given to the circular plates worn to protect the shoulders of the knights in panoply.

To conclude; the work, which forms the subject of this notice, must not be considered as solely applied to the illustration of the manners, habits, and customs of the nations it embraces on its design. It is a vast repository of facts in the Arts, laws, literature, and social life of ancient and modern empires. It is compiled from the best authors; and although we regret the plates are not finished in the style of other more recent works, yet they are fully sufficient, are very numerous, nor is it easy to conceive they could have been produced in a more embellished manner, without an outlay materially enhancing the expense of this most extensive undertaking.

TO CORRESPONDENTS.

We crave the indulgence of our correspondents until next month, when the communications of all shall be duly replied to.

BOOKS PUBLISHED THIS DAY

BY
HOW AND PARSONS,
132, FLEET-STREET.

THE PALFREY. A Love Story of Old Times. By LEIGH HUNT. With Six Illustrations by A. Clint, J. Franklin, Kenny Meadows, and W. B. Scott. 8vo., price 5s. The Palfrey goes, the Palfrey goes, Merrily well the Palfrey goes; He carrieth laughter, he carrieth woes, Yet merrily ever the Palfrey goes.

THE SALAMANDRINE; or, Love and Immortality. A Romance. By CHARLES MACKAY, Esq.

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IRELAND: ITS SCENERY and CHARACTER. By Mr. and Mrs. S. C. HALL. Part XXI., with highly finished Engravings on Steel and Wood, and Map, price 26s.

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